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Impressive Production Proves Vitality of Old Opera—Eleanor Reynolds a Splendid Cornelia—"Rodelinda" and "Ottone"
Also Given—A Renaissance of Pre-Gluckian Opera?

Göttingen, Germany, July 12.—For the third time this venerable university town has extended its hospitality to Handel admirers, a considerable number of whom have assembled here once more in order to enjoy the rare treat of hearing Handel's operas, complete, with every detail, upon the stage. Again the guiding spirit is Dr. Oskar Hagen, the professor of the history of arts at the university, who has devoted many years of study to Handel's dramatic works, and who believes in the efficacy of practical demonstration rather than dry treatises where artistic theories are concerned. And so the little Göttingen theater has become an operatic laboratory in which one by one the vitality of Handel's operas and their effectiveness with modern audiences is proved.

At this year's Handel festival, closing today, the particular experimental object was "Julius Caesar," and the productions of the two previous years, "Rodelinda" and "Ottone," were repeated with success. "Julius Caesar," which was first produced in London in the year 1723, is one of the most remarkable specimens of Handel's art, not only musically but also dramatically. Even more, perhaps, than its two predecessors in Göttingen, it serves to explode the traditional prejudice that Handel, the master of religious music, and the creator of the oratorio, is no dramatist.

AN EFFECTIVE LIBRETTO.

The libretto of "Julius Caesar," written by Nicola Haym, one of Handel's favorite librettists, is based upon the historical facts of Caesar's quarrel with Pompey. After the battle of Pharsalus, Caesar pursues Pompey, and in Egypt the final decision is brought about. Ptolemaeus, the king of Egypt, murders Pompey and sends his head to Caesar, in the expectation of pleasing the august victor. The Roman general, however, abhors the crime and promises to avenge it. He enlists the assistance of Pompey's sister, Cleopatra, who promptly ensnares him with her charms. He helps her to conquer the Egyptian crown, which Ptolemaeus had usurped.

This dramatic version of the story, skillfully translated into German by Dr. Hagen, makes good use of the contrast between the Roman and the Egyptian world. Cornelia, Pompey's widow, and Sextus, his son, are introduced with happy effect. Both appeal to Caesar's magnanimity. Caesar's love adventure with Cleopatra; the festival given in his honor by the Egyptian king, who tries to murder him; his salvation; and his fight against Ptolemaeus are all episodes of strong dramatic interest.

HANDEL'S "SYNTHETIC" CHARACTERS.

"Julius Caesar" is, especially well adapted to prove Handel's dramatic power. It aptly shows, moreover, his dramatic methods, which differ considerably from those of a later period. Modern dramatic composition, as inaugurated by Mozart, has a psychological basis; and psychological fidelity has been the dramatic ideal of the nineteenth century. Handel, on the contrary, does not show the growth or development of an individual character. His figures are typical; they exemplify and represent the expression of certain human emotions.

Thus the character of the great Roman is not developed analytically, but certain traits composing it are clearly shown in a synthetic manner. Every aria adds another characteristic trait: the dignified imperator; the proud citizen of Rome; the philosopher; the man subject to female charms and seduction; the prudent man of the world, recognized by his superior irony. Taken altogether they give a most effective and convincing picture of a great man. In a similar way Cleopatra, Ptolemaeus, Cornelia and Sextus, the widow and son of the murdered Pompey, are synthetically characterized.

AN EXCELLENT PERFORMANCE.

The beauty and power of Handel's music are of the highest order. An excellent performance helped to bring out clearly the manifold beauties of the score. Dr. Hagen, the soul and spirit of the festival, conducted with an authority hardly to be surpassed. His orchestra consists mainly of university students, carefully selected and educated by long and persistent labor and welded into a body of players that surprises one not only by its youthful enthusiasm, but also by its rhythmic accuracy and the beauty and sonority of its tone. A very important part is reserved to the "cembalist," Dr. Victor Ernst Wolff, of Berlin, who is an unsurpassable artist in the skill of improvisation, of adapting his playing of the continuo and

accompanying of the recitatives to the quickly changing situations on the stage.

Considerable progress beyond the results obtained last year were noticeable in the stage management, which has now been entrusted to Dr. Niedecker-Gebhardt, the newly engaged regisseur of the Hanover Opera. The plastic beauty and expressiveness of the movements of both principals and chorus, largely due to his efforts, served to enliven the action in a remarkable degree. Costumes and scenic decoration were the work of Prof. Emil Thiersch,

monumental scenic architecture. The solution found here, in accordance with Dr. Hagen's intentions, rests on "expressionistic" ideal, employing the unrealistic style of aim—
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ENDICOTT PRIZES OFFERED FOR SECOND TIME TO STUDENTS AT NEW ENGLAND CONSERVATORY

Awards to Be Made for Excellence in Composition—Barrows Pupils Win Praise in Providence—Raymond Simonds Active—Luce to Manage Mme. Charbonnel—Miquelles Re-engaged for Wellesley

Boston, Mass., July 23.—Endicott prizes for excellence in composition will for a second time be offered to students of the New England Conservatory of Music, Boston, in accordance with terms announced by Ralph Flanders, general manager of the conservatory. These prizes, the first award of which was made at commencement last June, have been made possible by a gift of money received from N. Wendell Endicott, of the board of trustees. The effect in stimulating among the students an active interest in serious creative work has already been noted.

The prizes to be competed for in the season of 1922-23 are as follows: Class 1—\$300 for the best overture or other serious work for orchestral performance, not to exceed twelve minutes in performing time; Class 2—\$250 for a choral ballad or other work for chorus and orchestra, not to exceed twelve minutes in performing time; Class 3—\$150 for the best suite or smaller work for small orchestra; Class 4—\$100 for the best composition in the form of a movement of a string quartet; Class 5—\$100 for the best set of five songs or group of piano pieces.

Each prize awarded will carry with it a scholarship in composition for the following school year at the conservatory. Any student in any department who shall have been registered continuously at the conservatory since October 1, 1922, will be eligible to enter the competition. The compositions submitted will be received between March 15 and April 1, 1923. The judges will be American composers, appointed by the directory committee of the conservatory.

Prize winners in the first Endicott competition, as announced on June 20 last, were: Class 1—Aldrich Dobson, of Oklahoma, for "A Prelude to the Spring," for orchestra; Class 2—Margaret Mason, of Clarinda, Iowa, for a string quartet movement; Class 3—No prize awarded; Class 4—Doris Carver, of Los Angeles, for a "Novelette" for piano; Class 5—Two prizes awarded for sets of three songs: one to Doris Carver and one to Grace Stutzman, of Boston.

BARROWS PUPILS WIN IN PROVIDENCE.

Pupils from the Providence studio of Harriet Eudora Barrows, the Boston vocal coach, gave a concert recently in the Rhode Island capital, the following singers taking part: Viola Cushing Corbett, Gladys Carpenter, Laura D. Hill, Irene Bowen, Winifred Gallagher, Albina E. Bodell, Esther Mott, Gertrude Northrop Lee, Grace Goff Fernald, Helen Shepard Udell, Alice Louise Armstrong, Marguerite Watson Shaftoe and Claudia Rhea Fournier.

The following critical comment from the Providence Evening Tribune indicates that Miss Barrows' pupils again reflected great credit on their excellent coach: "A program of songs and arias sung by pupils of Harriet Eudora Barrows attracted a capacity audience to the assembly hall of the Providence Plantations Club last evening. A number of the professional pupils of Miss Barrows who are filling important church positions were among the singers, notably Claudia Rhea Fournier, Marguerite Watson Shaftoe, Helen Shepard Udell, Gertrude Northrop Lee and Alice Louise Armstrong. The recital, in fact, was a concert of a high exceptional
(Continued on page 9)



Apeda Photo

ANNIE LOUISE DAVID.

the harpist, who is at present teaching a summer master class at the Cornish School, Seattle, Wash. Since Miss David arrived in that city she has been the guest of honor at many entertainments, but what pleases her the most is the great interest that is being manifested in the harp. On July 1 a luncheon was given at the Ranier Club in her honor, and on July 6 a reception was held at the Cornish School. The next evening invitations were issued for a large dinner in order to introduce Miss David to Seattle's musicians. On July 11 the harpist was scheduled to give a program at the school. Prior to going to Seattle Miss David taught a number of pupils in San Francisco. All in all, her time in the West is well taken up and she is making many new friends—not only through her art, but also through her own naturalness and charm of manner.

of Halle, who has been frequently mentioned in these columns in connection with the artistic productions made by Leopold Sachse, the former manager of the Halle Theater.

The small stage of the Göttingen theater and the limited means at the disposal of the producers forbade a display of

pupils of Miss Barrows who are filling important church positions were among the singers, notably Claudia Rhea Fournier, Marguerite Watson Shaftoe, Helen Shepard Udell, Gertrude Northrop Lee and Alice Louise Armstrong. The recital, in fact, was a concert of a high exceptional
(Continued on page 9)

RAVINIA'S SUMMER OFFERINGS AROUSE ENTHUSIASM OF DELIGHTED AUDIENCES

Gentle at Her Best in "Fedora"—Pareto Scores Another Notable Triumph in "Traviata"—Danise's Interpretation of Germont, Sr., in the Same Opera, Wins Favor—Chamlee Makes Much of the Gambling Scene—Dux, Didur and Bruckner Soloists at Orchestra Concert—Opera Repetitions

Ravinia, Ill., July 22.—President Eckstein, of the Ravinia Opera Company, is surely entitled to words of congratulations for the manner in which he and his associates cast the operas presented this season, and also for the manner in which the repertory is made. Repetitions are infrequent and weekly novelties for the season are given with such

fine ensemble that one would presume that months of preparation had been given to each work instead of but a few rehearsals. There is a sort of co-operation between all the artists, the chorus, the orchestra and the heads of the various departments, that benefits every one concerned directly
(Continued on page 34)

ON READING THE THAYER-KREHBIEL "LIFE OF BEETHOVEN"

(ARTICLE II)

By H. O. Osgood

[Article I of this most interesting review of the Thayer-Krehbiel "Life of Beethoven" was published in the Musical Courier, issue of July 13, page 8.—The Editor.]

There is such a wealth of material in the second and third volumes of the Thayer-Krehbiel "Life of Beethoven" that any detailed review of them would occupy more space than can be devoted to this article. In the preceding article the attempt was made through numerous quotations to give a passing glance at Beethoven, the many-sided and very human man, in distinction to Beethoven, the great composer, thus giving readers an idea of the amount and variety of the original matter unearthed and assembled by Thayer. Anyone who feels the slightest interest in Beethoven the man, aside from the interest that every musician is bound to take in the history of the creation of his immortal works, will want to read the Thayer work. To see how that great personage was affected, like all of us, by his family affairs, giving time and thought to them which he wished to devote to composition, is to feel a new sympathy for the master; a new sympathy and, at the same time, a regret that the peculiarities of his nature diverted him in this way from his work. His interference between his brother Johann and Johann's mistress, which resulted in their marriage—just what Beethoven least of all wished—seems merely comical at this distance of years, although it was evidently a very tragic affair for the master at the time. Then his passionate love for his ne'er-do-well nephew, Karl, and the long legal fight between him and Karl's mother, from whom he wished to separate the boy because of the mother's light morals, is a tragedy the uselessness and futility of which is only too apparent now. These affairs are too long to be touched on here. Let those who wish read of them in Thayer—they will well repay the time spent. Here, as in the first article, there will be merely the attempt to pick out a few short incidents which will throw light upon the human side of a man whose life seems to have been more and more embittered toward the end by little things which would have meant nothing to a nature more easily able to throw off the demands of every day and concentrate only upon the work in hand.

POT-BOILING FOR THOMSON.

As Thayer points out, especially toward the end of his life, Beethoven, though, as a matter of fact, fairly well off, was constantly beset with an obsession of penury, and in his correspondence frequently complained of being in need, whereas Thayer is able to prove that his estate and income were large enough to support him in comfort. The Irish and Welsh melodies, which occasionally appear today on programs ascribed to Beethoven, are from a set of favorite Irish and Welsh tunes supplied him by George Thomson, the Edinburgh publisher, for which he prepared the accompaniments, ritornelles, etc. "This work," Beethoven writes Thomson, "is of a kind that gives a composer but little pleasure, but I shall nevertheless always be ready to oblige you since I know that you can do a good business with it," and promptly proceeds to raise Thomson's offer of fifty pounds sterling for the job by asking ten more. It is good to know that Beethoven would not make the pot boil at too low a price.

The great master was no mean business man when it came to asking prices. One can only be happy that he appreciated what his work was worth and was not afraid to ask what he thought its value. Admission prices to his concerts, while he still appeared as a piano virtuoso, were also set at a good round figure. Of the first performance of his first oratorio, "Christus am Oelberg," Vienna, April 5, 1803, Thayer says:

Beethoven must have felt no small confidence in the power of his name to awaken the curiosity and the interest of the musical public, for he "doubled the prices of the first chairs, tripled those of the reserved, and demanded twelve ducats (instead of four florins) for each box." But it was his first public appearance as a dramatic vocal composer, and on his posters he had several days before announced with much pomp that all the works would be of his own composition. The result, however, answered his expectations, "for the concert yielded him 1800 florins."

And, it must be added, patrons got their money's worth, for in addition to the oratorio, the first and second symphonies (Beethoven, conductor), and the C minor piano concerto (Beethoven, soloist) were performed. Several other compositions were programmed (1) but omitted owing to the length of the concert.

RICH ENGLAND.

Beethoven never hesitated to make substantial demands upon his British publishers, Clementi and Thomson. His demand for a higher price from Thomson has already been referred to. In another letter to the same publisher he haggles a bit:

Haydn himself assured me that he also got four ducats in gold for each song, yet he wrote only for violin and pianoforte without ritornellos or violoncello. As regards Herr Kozeluch, who delivers each song to you for two ducats, I congratulate you and the English and Scotch publishers on a taste which approves him. In this field I esteem myself a little higher than Herr Kozeluch (Miserable!) and I hope and believe that you have sufficient discrimination to do me justice.

Beethoven, indeed, acquired such a reputation after a time that for a while his friends in London found it impossible to interest British publishers in the rights for his new works. That he did not neglect to look out for the last penny is attested in numerous letters, among them one to Ries, then in London, from which this is an extract:

As no couriers are going (from Vienna to London), the post is safest, but it costs a great deal. I will send you the bill for what I have paid here for copying and postage soon. It is very little for an Englishman but all the more for a poor Austrian musician. See that Mr. B. (Birchall of the Clementi house) reimburses me for this, since he has the compositions for England very cheaply.

Thayer does not hesitate to admit and point out that Beethoven stands accused by his own correspondence of several instances of deliberate prevarication in dealing with various publishers for rights to the same work. On the other hand let us present something which shows the master

in a much better light. He had furnished the musical material of several of his compositions for a concert given at Gratz in the Steiermark by the Ursuline nuns there for the benefit of their cloister, and writes as follows to Varena, a friend who had executed the commission for him:

I received with much pleasure your letter, but again with much displeasure the 100 florins sent by the poor cloister ladies; meanwhile they are deposited with me to be applied to the payment of the expenses for copying. Whatever remains will be returned to the noble cloister women together with a view of the accounts.

SIDE-LIGHTS.

Now just a few glimpses at random from the second volume, little things that tell what Beethoven thought and felt much more intimately than knowledge of the fact that he was the composer of nine masterful symphonies. For instance, the flute being a favorite instrument for amateurs in Great Britain at the time, Thomson had asked for some composition to include that instrument, but Beethoven replies: "I cannot bring myself to write for the flute as this instrument is too limited and imperfect," to which many music lovers today will echo "Amen," though it is a different instrument as far as technique and, to some extent, tone are concerned, than the one Beethoven knew.

Next a glimpse at Beethoven through another's eyes. Mendelssohn, writing of his visit to General von Ertmann and his wife in Milan, both of them old friends of Beethoven, says: "The old general told the loveliest anecdotes about Beethoven, how, in the evening, when she (Mme. von Ertmann) played for him, he used the candle-snuffers as a toothpick!" But against this set a reminiscence of Baroness von Ertmann herself:

"She related," says Mendelssohn, "that when she lost her last child, Beethoven at first did not want to come into the house; at length, he invited her to visit him, and when she came he sat himself down at the pianoforte and said simply: 'We will now talk to each other in tones,' and for over an hour played without stopping, and as she remarked: 'he told me everything, and at last brought me comfort.'"

PARALLEL FIFTHS.

Here an anecdote quoted by Thayer from Ries:

"During a walk I mentioned to Beethoven two pure fifth progressions which sound striking and beautiful in his C minor quartet (op. 18). He did not know them and denied they were fifths. It being his habit always to carry ruled paper with him, I asked him for a sheet and wrote down the passage in all four voices; seeing that I was right he said: 'Well, and who has forbidden them?' Not knowing how to take the question, I had him repeat it several times until I finally answered in amazement: 'But they are first principles!' The question was repeated again, whereupon I answered: 'Mozart, Kirchner, Fux, etc., etc., all theoreticians!'—'And I allow them thus' ('Und so erlaube ich sie!') was his answer."

Before passing to the third volume, let us note two facts gathered from the second: that Beethoven had ambitions to follow "Fidelio" with other operas, considering at one time both Goethe's "Faust" and Collin's (after Shakespeare) "Macbeth" as subjects; and that he shared something in common with the late James Gibbons Huneker—they were both made honorary citizens of the City of Vienna.

FIRST PERFORMANCE OF THE NINTH.

To those who have not time to read through the entire twelve hundred or so pages of the work, a perusal of the third volume is heartily recommended. It covers perhaps the most interesting part of the composer's life and is more vividly written than the other two, being practically the original work of Krehbiel. It is simply packed with meaty material of the utmost interest. It would be impossible to give more than a glance at it even by numerous extracts, so this notice will concentrate upon two points only, the first performance of the Ninth Symphony and the death of the immortal composer. Of the former, which took place in the Royal Imperial Theater am Kaerntnerthor, Vienna, May 7, 1824, Thayer has the following to say:

The theater was crowded in every part except the imperial box; that was empty. Beethoven had gone in person, accompanied by Schindler to invite the Imperial Family, and some of its members promised to attend; but the Emperor and Empress had left Vienna, and the Archduke Rudolph, who had naturally displayed interest in the affair, was in Oelmütz. But we hear of several of Beethoven's present and former friends seated in various parts of the house: "poor, bedridden Zmeskal was carried to his seat in a sedan chair. Some of the foremost musicians of Vienna were in the band. . . . The performance was far from perfect. There was a lack of homogeneous power, a paucity of nuance, a poor distribution of lights and shades. Nevertheless, strange as the music must have sounded to the audience, the impression which it made was profound and the applause which it elicited enthusiastic to a degree. At one point in the scherzo, presumably at the startling entry of the tympani at the *ritmo di tre battiti*, the listeners could scarce restrain themselves, and it seemed as if a repetition then and there would be insisted upon. To this Beethoven, no doubt engrossed with the music which he was following in his mind, was oblivious. . . . while Beethoven was still gazing at his score, Fraulein Unger (one of the soloists), whose happiness can be imagined, plucked him by the sleeve and directed his attention to the clapping hands and the waving handkerchiefs. Then he turned to the audience and bowed."

After the concert Beethoven's friends, as was natural, came together to exchange comments and felicitate him. From Schindler, Beethoven received a report which is preserved in the Conversation Book. It gives us a glimpse of his own joy and the composer's happy pride in having been more enthusiastically greeted than the Court:

"Never in my life did I hear such frenetic and yet cordial applause. Once the second movement of the symphony was completely interrupted by applause—and there was a demand for a repetition. The reception was more than imperial—for the people burst out in a storm of four times. At last there were cries of Vivat! The wind instruments did very bravely—not the slightest disturbances could be heard.—When the parterre broke out in applauding cries the fifth time the Police Commissioner yelled 'Silence!'—the Court only three successive times (that was the official rule) but Beethoven five times.—My triumph is now attained; for now I can speak from my heart. Yesterday I still feared secretly that the Mass would be prohibited because I heard the Archbishop had protested against it. (Note: three numbers from the D minor Mass were included in the program.) After all I was right in at first not saying anything to the Police Commissioner. By God, it would have happened! He surely never has been in the Court Theater. Well, *Par tecum!*"

When Beethoven became entirely deaf, his friends wrote what they wished to say to him in little books—"Conversation Books," they were called—which he constantly carried about with him. It was in one of these that Schindler wrote the passage just quoted.

How pathetic it is to think of the master standing in the midst of the great forces assembled and unable to hear a single note of his creation! How pleasant to know his joy

and pride! And how sad it is to have to record that, the next day, Beethoven, dissatisfied with the financial results of the concert, invited three of his best friends, Schindler, Umlauf and Schuppanzigh, to supper, flew into a rage when they arrived, accusing them of mismanagement and cheating. Schindler and Umlauf were wise enough to leave promptly, but, says Thayer, "Schuppanzigh remained just long enough to get a few stripes on his broad back and then joined his companions in misery."

THE LAST ILLNESS AND DEATH.

In the Fall of 1826, Beethoven, accompanied by his nephew Karl—who caused the great man so much trouble by his waywardness but with whom one cannot but feel a certain sympathy, since he had to live with the crotchety old man Beethoven had now become—visited Beethoven's brother Johann at his home in Gneixendorf, then a journey of two days and a night from Vienna. It was doubtless the gradual approach of his fatal illness which affected his disposition. He lived there fretful and suspicious of all his relatives. It was the irony of fate that Johann's wife, whose marriage to Johann he had bitterly fought to prevent and with whom he never became really reconciled, should have been the one woman who finally attended him on his deathbed.

Beethoven and Nephew Karl arrived back in Vienna on December 2, 1826. The previous night they had been compelled to spend at a cold and miserable village inn and Beethoven contracted a severe cold which only the prompt measures taken by Dr. von Wawruch prevented from developing into a fatal pneumonia. The momentary danger was overcome. Beethoven was able to leave his bed again but it was in reality the first attack of his final illness. Dropsy set in immediately afterward and before his death he was tapped no less than four times to relieve him. This dropsy, however, was only one of the symptoms of the disease which took him off, which was—though this was not established until long after his death—cirrhosis of the liver. The end came on the afternoon of March 26, 1827. For two days previous the master had been unconscious. An account of the final scene, quoted by Thayer, was left by his friend, Anselm Huettnerbrunner, one of the two eyewitnesses:

Frau van Beethoven (Johann's wife) and I only were in the death chamber during the last moments of Beethoven's life. After Beethoven had lain unconscious, the death-rattle in his throat from three o'clock in the afternoon till after five, there came a flash of lightning, accompanied by a violent clap of thunder, which garishly illuminated the death chamber. (Snow lay before Beethoven's dwelling.) After this unexpected phenomenon of nature, which startled me greatly, Beethoven opened his eyes, lifted his right hand and looked up for several seconds with his fist clenched and a very serious, threatening expression. . . . When he let the raised hand sink to the bed, his eyes closed half way. My right hand was under his head, my left rested on his breast. Not another breath, not a heartbeat more! . . . I pressed down the half-open eyelids of the dead man and kissed them, then his forehead, mouth and hands. At my request Frau van Beethoven cut a lock of hair from his head and handed it to me as a sacred souvenir of Beethoven's last hour. Thereupon I hurried, deeply moved, into the city, carried the intelligence of Beethoven's death to Herr Tobias Haslinger (the publisher) and after a few hours returned to my home in Styria.

Beethoven's will, signed only the day before he passed into final unconsciousness, attested his unchangeable, undying regard for his nephew Karl, despite the constant bickering between them and the fact that Karl had added to all his other misdeeds by once attempting—or at least pretending to attempt—to commit suicide. The document is as follows:

Mein Neffe Karl soll alleiniger Erbe seyn, das Kapital meines Nachlasses soll jedoch Seinen natuerlichen oder testamentarischen Erben zufallen.

Wien am 23 Maerz 1827.

Ludwig van Beethoven mp.

Beethoven's estate amounted to about \$15,000, taking the difference of the purchasing power of money then and now into account, no inconsiderable amount for those days.

The funeral took place on the afternoon of March 29 and was a most imposing affair. Everybody who was anybody in the art world of Vienna attended. Franz Schubert was one of the torch bearers. It is reported that a crowd of no less than 20,000 persons assembled in the square before the Schwarzschanerhaus, Beethoven's dwelling, when he died. A contemporary journal, "Der Sammler," said:

The crowd was so great that after the roomy court of Beethoven's residence could no longer hold it, the gates had to be closed until the procession moved. The coffin containing the corpse of the great composer had been placed on view in the court. After the clergy were come to perform their sacred office (Beethoven received the last rites of the Church before his death), the guests, who had been invited to attend these solemn functions—musicians, singers, poets, actors—all clad in complete mourning, with draped torches and white roses fastened to bands of crepe on their sleeves, encircled the bier and the choristers sang the *Miserere* composed by the deceased. Solemnly, sublimely the tones of the glorious composition floated upwards through the silent air. The scene was imposing. The coffin, with its richly embroidered pall, the clergy, the distinguished men who were giving the last escort to their colleague, and the multitude round about—all this made a stupendous picture.

Schindler and von Breuning had selected a grave for him in the cemetery at Waehring, then a small suburb, now a part of Vienna. "The grave in the cemetery at Waehring," says Thayer, "was marked by a simple pyramid bearing the one word BEETHOVEN. It fell into neglect, and on October 13, 1863, the Gesellschaft der Musikfreunde of Vienna caused the body to be exhumed and reburied. On June 21, 1888, the remains of Beethoven and Schumann were removed to the Central Cemetery in Vienna, where they now repose side by side."

If these two articles have given the reader enough of an idea of the tremendous interest and value of the Thayer-Krehbiel "Life of Beethoven" to inspire him to get the book and read it, their purpose has been accomplished. No real lover of music and of its greatest representative can afford not to become acquainted with the work. It is a monumental accomplishment which will stand to the credit of two unselfish, self-sacrificing Americans as long as there shall continue to be interest in the greatest single figure that the history of music has produced. And—no praise could be higher—it is a work worthy of its subject.

LONDON'S "OLD VIC" TAKES ON A NEW LIFE

Lord Astor's £30,000 Will Enable the Old Building to Be Reconstructed as Required and Eight Cent Opera Will Continue
 —Katharine Goodson Gives Reception to Mrs. F. S. Coolidge and Mrs. Ella May Smith—Harold Bauer, Cecil Fanning, Rosalie Miller, Hans Kindler, Pachmann and Hempel Give Programs—British National Opera Season Closes Gloriously

London, June 26.—Honor among thieves and courtesy among music critics are, of course, taken for granted. It would therefore be impossible for me to put gall and wormwood into my comments on the music of a private reception which had no printed program and for which no admission fee was charged. Consequently Katharine Goodson must pardon me if I find no fault whatever with her informal reception to Mrs. F. S. Coolidge and Mrs. Ella May Smith last week. I may possibly be permitted to say that the musical program was very interesting. At any rate I heard the two ladies from America express their delight at the opportunity of hearing so much British music at first hand. Mrs. Coolidge has long taken a very practical and serviceable interest in the music of the United States, and Mrs. Ella May Smith is chairman of the National Federation of Music Clubs in America.

The work of largest dimensions on the program was a long, dramatic, deeply emotional scena from a new work for voice and orchestra by Arthur Hinton, but sung to piano accompaniment on this occasion by the regal Marcia Van Dresser.

John Ireland, who is as much an Englishman as Edward German is Welsh and Field Marshal French of the British Army is Irish, played his "Chelsea Reach"—a piano composition which is often heard in the concert halls of London.

May Mukle, England's most eminent lady cellist, played a number of short pieces by Cyril Scott and other composers, to the special edification of Hans Kindler, who confessed that his knowledge of British cello music was very limited. Later in the evening Harold Bauer, by general request, played Moussorgsky's "Pictures at an Exhibition," with which he had ended his first recital a few days previously.

As I have already overstepped the bounds of propriety by dragging this private entertainment into the limelight, I will stop, and the other artists of the evening must remain unheralded at present.

HAROLD BAUER'S SECOND RECITAL.

Harold Bauer's second recital was chiefly distinguished by a magnificent performance of the F minor sonata by Brahms, a work which can easily be made tiresome by a pianist who is not born to play Brahms. Those who cannot get in touch with Brahms at all had plenty to delight them in the antique pieces at the beginning of the program, and the Schumann and Chopin groups. Will the United States be kind enough to take a little less interest in Harold Bauer so that he can find time to pay London a visit every season? Why must this native born Londoner spend all his time in the service of New York and Chicago and the lesser cities between them?

BRUNO HUHN ON THE RUN.

Bruno Huhn, another London born musician from New York, visited old England a few days ago. I began to talk to him while he was arriving and shouted out the remainder of the sentence while he was on the run for the boat train. He dashed in and dashed out so quickly that the echoes of hello were almost mingled with good bye. Music in and around New York must have a great claim on Bruno Huhn's time.

CECIL FANNING POPULAR.

Cecil Fanning created as much enthusiasm as ever among his host of admirers in London. His four recitals have but confirmed the solid reputation he made here last year. If I tried my best to find fault with him I could complain of nothing but a lack of American songs on his programs. He sang the songs all the European artists sing for us the year round, and perhaps for that very reason we were able to hear how unusually well he sings. But as Cecil Fanning has no more worlds to conquer as a singer in England, he can now give some of his spare time to show the British public that the country which has produced an artist like himself has also produced composers worthy to supply him with a group of songs.

ROSALIE MILLER OBLIGED TO REPEAT MANY SONGS.

Rosalie Miller gave her final recital in London for this season last week but her audience in Wigmore Hall did not appear to be the least heartbroken, during the concert at any rate, for an inordinate number of her songs had to be repeated and there were calls for more at the end. Rosalie Miller may always be trusted to select a most interesting program and to interpret all the various styles with the finest artistic judgment.

NORWEGIAN PROGRAM IMPRESSES.

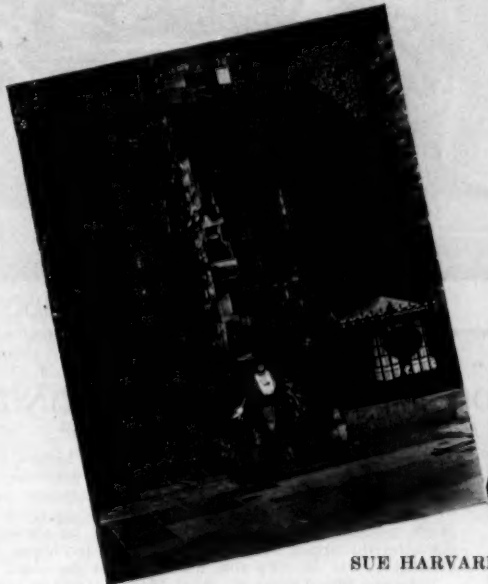
Elizabeth Munthe-Kaas, who appeared in Wigmore Hall shortly after Rosalie Miller's departure, is a Norwegian soprano with a pleasing voice and musical intelligence. To me the most enjoyable part of her program consisted in her group of Norwegian songs by Kjerulf and Grieg. Apparently a goodly number of her hearers understood the Norwegian texts. I could not find much beauty in the language, but I felt sure that as fine an artist as Elizabeth Munthe-Kaas undoubtedly was could be relied on to interpret Norwegian songs perfectly. Four beautiful but rarely heard songs by Liszt were followed with the closest attention by the audience.

The Norwegian pianist, Fridtjof Backer-Grondahl, played Franck's "Prelude, Choral, et Fugue" exceedingly well and was compelled to play again before the audience would let him depart in peace. I believe the encore was a graceful little composition by his mother, who was well known as a pianist some years ago. Perhaps I had better remind Fridtjof Backer-Grondahl that Franck's piano works are often heard in London, but that the compositions of Edward Grieg, a Norwegian, would seem more or less like novelties today at piano recitals.

TWO CELLISTS.

Two cello players of exceptional merit appeared within a few days of each other. The younger artist, Hans Kindler, selected the Aeolian Hall, and the elder artist, Pablo Casals, whose name has been a household word in London for years, was heard by a large audience in Queen's Hall. It

is too late in the day to criticise Casals. He is not a beginner who needs advice or could profit from it even if he stood in need of it. But I cannot help thinking that his extraordinary precision and absolute fidelity to the printed text have a certain amount of musical defects. Surely, Bach expected the executant to relax a very little bit of the inexorable rhythm when playing chords of three or four



SUE HARVARD IN LONDON

Visiting Southwark Cathedral, which was an old church when Chaucer's pilgrims started for Canterbury from the Tabard Inn across the street nearly 600 years ago. The cathedral contains the tombs of Gower (who died in 1408), Edmund Shakespeare (brother of the poet), John Emerson (ancestor of Ralph Waldo Emerson), and in the font was baptized John Harvard in 1607, afterward founder of the famous American University. The Lady Chapel contains a single stained glass window, which is dedicated to the memory of John Harvard. Sue Harvard visited the cathedral at the suggestion of Clarence Lucas to be photographed by him for the MUSICAL COURIER in July, 1922. (Left) Sue Harvard at Southwark Cathedral, London; (right) the soprano and Ethel Watson Usher, both of New York, outside the same celebrated edifice.

notes. Casals plays them usually so short and dry, in order not to delay the rhythm, that the resonance of the chord is damped before it has a chance to sound full and rich. Cellists with imperfect technical skill are compelled at times to maim and smother those terrible handfuls of chords. But to Casals all things are easy. He plays those widespread chords as easily as an ordinary player plays a single note. I cannot believe that Bach intended those full chords to be dashed off with so little resonance, notwithstanding the way he wrote them down on paper in precise notation. Very few cellists are likely to imitate the technical skill of Casals, and consequently few of them will play the chords so easily and effectively.

The magnificent instrument on which Casals plays is said to be a rare specimen of Carlo Bergonzi's art, though Casals himself credits it to another maker, I am told.

The cello on which Hans Kindler plays is not to be compared with Casals' cello either in musical or commercial value. All the more credit therefore must be given to Kindler for the luscious and appealing tone he produces. It is the man behind the gun and not the gun alone that wins the battle.

His program was entirely unconventional, containing a sonata by Ornstein and a concerto by Boyle. Both works were listened to with the closest attention by a large audience and the applause seemed to indicate that the unfamiliar music gave as much pleasure as new works can reasonably be expected to give. It is probable that Hans Kindler will play again in London on his way back from the Continent to America, where he has a busy season ahead of him.

LARGE AUDIENCE HEARS PACHMANN.

Pachmann continues to give piano recitals in London and he always draws a crowd to hear him. The passing years have not taken away as much from his playing as they have added to his talking. If he goes on much longer he will become a chatterbox and his piano will be relegated to a position of unimportance. His playing is still immensely pleasing, but one of Mendelssohn's little pieces should no longer be called a song without words when he plays it

and talks through it. Pachmann's volubility is certainly richer than it was but I regret to find no improvement in his diction. His English, if it is intended to be English, is most gloriously Franco-Germanified. The public, as usual, shows the most interest in Pachmann when he plays Chopin. But the musical world has heard this explanatory pianist play and explain for the past forty years and I shall certainly not go on turning the spotlight of pure criticism on this old stage warhorse.

FRIEDA HEMPEL GREATLY ADMIRER.

Frieda Hempel's beautiful voice and superb art were greatly admired at a recent concert in the huge Albert Hall. Some of the critics here recalled that this exceptionally fine singer was acclaimed by London long before she sailed to America. And there were some regrets that so perfect



a concert artist should have been lured by the operatic footlights. But the fact remains that Frieda Hempel has not lost her art as a concert singer. She has only added operatic singing to her other accomplishments. Coenraad V. Bos, who accompanied her, flew over from Amsterdam by airplane for the occasion and flitted home again along the same airy highway. This triumph of modern science is fully as wonderful as the feat of St. Dunstan who, according to Voltaire, sailed in the remote past from Ireland to France on a floating mountain.

BRITISH NATIONAL OPERA SEASON CLOSING.

The British National Opera season came to an end last week with a fair amount of glory, and, like the Village Blacksmith, has earned repose for "something attempted, something done." Ernest Newman is inclined to scoff at a so-called British National Opera Company which produced no national British opera. But as all the language which could be heard was English, and as all the singers were British nationals except the Americans, Australians, Canadians, and so on, the company may be called national British. The performances were sufficiently good to give unbounded delight to thousands of opera lovers, but Heaven forbid that the British National Opera Company should feel itself called on to compose jointly a British national opera. If these performances inspire a capable composer to write a worthy opera, then will it be time enough to talk about native opera. The Carl Rosa Company has produced several British operas from time to time, but the British public does not seem to manifest an inordinately patriotic desire to confer immortal life on them.

NEW LIFE FOR THE "OLD VIC."

The old Vic Theater directors are now in the seventh heaven since Lord Astor came forward and came down with £30,000 to enable the antiquated building to be reconstructed according to laws of the London County Council. Londoners are now assured of grand opera at eight cents per seat. Only the intervening Atlantic can save the Metropolitan Opera House from such ruinous competition!

CLARENCE LUCAS.

A RETURNED WANDERER FINDS
BERLIN A SADLY CHANGED CITY

Character and Form of Amusements Different—Union of Beer and Music Dissolved—Product of the Grape and the Silkworm Popular Now—German Art the One Hopeful Stable Thing

Berlin, June 30.—Berlin, like the mark, is no longer what it was. That is the sorrowful confession wrung from the reluctant heart of a returned wanderer. Sieges Allee, robbed by the course of events of its former glamor and prestige, appears, with its double row of discredited graven images, like a street of ghostly jokes, at which the populace itself seems to smile in derision. Brandenburger Tor, that historical portal to Unter den Linden, like a tree in the forest exposed to the north wind, has secreted a dark, moss-like mantle to protect itself, as it were, from the cold gaze of foreigners. Unter den Linden, proud pristine approach to the palace, is now a street of rumbling trucks and decrepit Drosches, while the big ugly old palace, never beautiful, yet always sturdily picturesque and Prussian, now looms up amid its boastful surroundings, reminiscent of glorious and hopeful times, like the dark deserted dom-

icile it is. Gone are the gay uniforms, the pompous officials, the smart officers and the goose-stepping soldiers. For weal or for woe, its old glory has departed.

No less noticeable are certain changes, especially among the younger population, in the character and form of their amusements and relaxations, in the byproducts of musical art, so to say. That fine old combination of restaurant and concert hall, with its symphony orchestra or its military band, where whole families used to come together evenings, to satisfy a two-fold hunger (to say nothing of thirst), this has disappeared. The union of beer and music, formerly so intimate, has been dissolved. Just why, I am not able to fathom. Neither partner of the former marriage seems to have suffered, so far as individual happiness is concerned, for, as is usual in most divorces, the old union

(Continued on page 14)

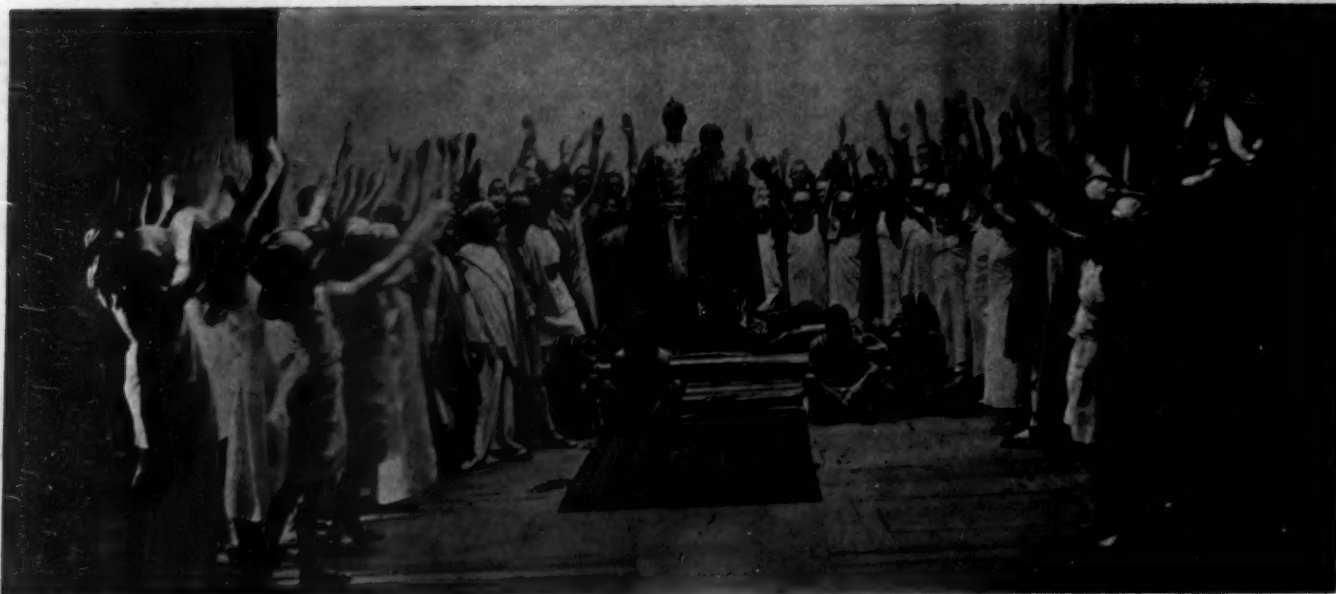


Photo by Hans Kunisch, Göttingen
CLOSING SCENE IN "JULIUS CAESAR,"
as produced at the recent Handel Festival in Göttingen, Germany. The central figures are Wilhelm Guttman as Julius Caesar and Thyra Hagen-Leisner as Cleopatra.

REVIVAL OF "JULIUS CAESAR" THE FEATURE OF HANDEL FESTIVAL IN GOETTINGEN

(Continued from page 5)

plifying the scenic picture to the utmost, and concentrating the entire attention of the listener upon the singer. Charming and most characteristic effects of color in costumes and illumination were a special feature of the Göttingen performances.

ELEANOR REYNOLDS THE STAR.

The singers were, as one might have expected, not all fully equal to their immensely difficult vocal tasks. A few of them, however, reached a degree of excellence worthy of unreserved praise. Eleanor Reynolds, of the Chicago Opera, whose work is well known to Americans, was admirable in her powerful and touching personification of Cornelia. Her vocal achievement was of the highest order. Hardly less excellent was Wilhelm Guttman as Julius Caesar. This well-known concert baritone has only recently, through his participation in the Göttingen festivals, discovered his dramatic talent, and he will soon be heard as an opera singer for the first time in Berlin, having become a member of the new Grosse Volksoper there. Mme. Reynolds and Herr Guttman met with enthusiastic applause and were recognized at their full value by the select and critical audiences of the festival, composed not only of local society, but very largely of connoisseurs, musicians and opera directors from all parts of Germany. The part of Cleopatra was acted by Thyra Hagen-Leisner, wife of Dr. Hagen and sister of the celebrated contralto, Emmil Leisner, with a superiority not fully equalled by her singing. Bruno Bergmann, of Essen, a powerful basso, rendered Ptolemæus with good effect, and Georg A. Walter, universally approved as a Bach singer, showed all the intelligence of his art as Sextus, though the stage is not his proper field of activity.

THE OTHER PERFORMANCES.

In the performance of "Otto and Theophano" the same singers took part, and insured the success of the work in an even greater degree than last year. A special word of recognition is due to Lotte Ebert, a member of the Gera Opera, for her good singing and acting of the part of

Matilda in this opera. In an introductory lecture to the festival, held in the assembly hall of the university, Dr. Hagen gave an instructive and most interesting survey of the problems presented by the Handel opera revival. With special reference to "Julius Caesar" he showed the characteristic traits of Handel's operatic technique, being assisted by Dr. Wolff's able illustrating at the piano.

Whoever has listened to these Handel performances, at Göttingen and at Halle with open ears, must realize that

in the proper presentation of these old Italian and French operas?

A PRE-GLUCKIAN RENAISSANCE?

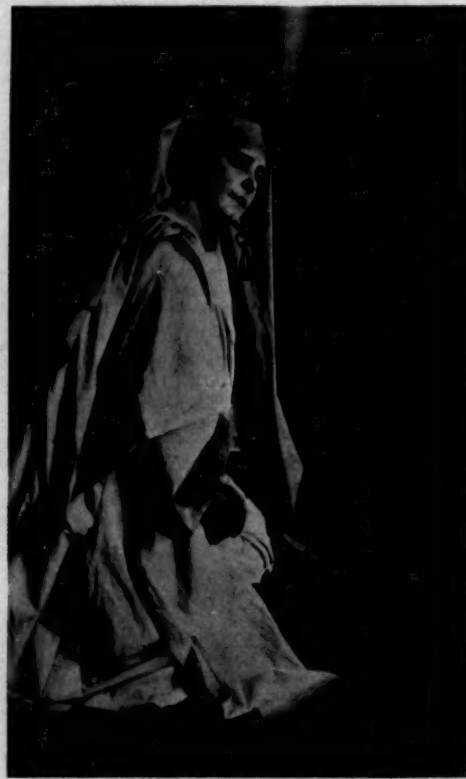
As regards Handel there cannot be any doubt. In Germany at any rate a Handel renaissance is quickly growing up. The starting point of this new building up of Handel's art is his operatic works which occupy the very center of his creative activity, as regards bulk, artistic weight and the time spent upon them. Handel has written nearly fifty dramatic works of an average of four hours' duration, and he devoted about thirty-five years of his life to opera. It now becomes evident that one cannot properly estimate the aesthetic value of the Handel oratorio without a knowledge of at least a few of his operas, which are the soil from which the oratorio has grown. That, if nothing else, will be the merit of these Handel Festivals.

But beyond that the example given by Göttingen marks an epoch in German opera production. Even in the last two months Halle, Gera and Munich have given stage performances of Handel operas, and during the next season quite a number of German theaters have the intention of producing these works. Perhaps we shall see England, Handel's adopted country, and America, following this example; and, perhaps, even, people will be led to ex-



DR. OSKAR HAGEN,
of Göttingen, artistic director of the Handel Festival.

these operas are capable of producing a profound impression, even upon modern, cultivated hearers. After all, the immense reputation of Handel as an opera composer during his lifetime cannot but have been based on some justification, and if the Handel operas have been forgotten their composer merely shares the fate of some of the most celebrated creative artists of his age. But who can tell whether the oblivion into which such great masters as Alessandro Scarlatti, Buononcini, Pergolesi, Hasse, Lully, Rameau, and even Gluck, have fallen will be perpetual, or whether the next generation will not find æsthetic delight



ELEANOR REYNOLDS,
as Cornelia in Handel's "Julius Caesar."

amine the evidence in favor of pre-Gluckian opera more closely than before.

DR. HUGO LEICHTENTRITT.



ANNA FITZIU

GUEST ARTIST SAN CARLO OPERA CO.

"From the first graceful bow to the final 'tick-tock' of her 'Clock Song,' Anna Fitziu was in perfect harmony with the large audience that greeted her. Anna Fitziu's tones are clear as a bell and absolutely true and with all of her great love in her voice, she sings straight to the souls of her audience."—Florida Metropolis, May 21, 1922

Management:
R. E. JOHNSTON
1451 Broadway New York

Winifred Byrd to Appear at Stadium

On July 30 Winifred Byrd will be the soloist at the Stadium, playing the Liszt Hungarian fantasy with the Philharmonic Orchestra. Miss Byrd was especially selected for this occasion on account of the pronounced successes she has always scored on former appearances at the great open-air arena. She is summing at Greenwich, Conn., and is planning to make several local appearances in that vicinity before returning to New York in the early autumn to resume her regular concert activities.

ST. LOUIS SYMPHONY ORCHESTRA ENGAGES NEW SOLO INSTRUMENTALISTS

Strauss' "The Queen's Lace Handkerchief" Opens Seventh Municipal Opera Week—Rudolph Ganz' Statement

St. Louis, Mo., July 20.—The St. Louis Symphony Orchestra has engaged a few new solo instrumentalists for the coming season, according to announcement given out this week by Manager S. E. Macmillen. Among them is Joseph Krausse, double bass, and John Leoncavallo, oboe player. Krausse is said to be one of the leading double bass performers in the country. He will succeed Robert Buhl as leader of the bass section, but Buhl will not leave the orchestra. Other new men are Wiley Burton Hoxie, English horn; Carlos E. Gamacho, a Mexican, bass clarinet; E. J. Hyna, violinist, and Joseph Valasek, harpist. The engagement of Valasek gives the orchestra two harpists for the first time in its history, the other harpist being Ida Delleonore.

MUNICIPAL OPERA'S SEVENTH WEEK.

The Municipal Opera opened the seventh week of the present season on Tuesday night with the initial performance of Strauss' opera, "The Queen's Lace Handkerchief," which was given brilliantly and with unusually attractive stage settings. Eva Fallon, as the Queen, scored the hit of the first performance, with Elsa Thiede, who sang Donna Irene, a close second. This opera has not been heard in St. Louis for more than twenty years and was practically a new composition to most of the big audience which heard it the first night.

RUDOLPH GANZ' STATEMENT.

Much interest is being manifested among music lovers in St. Louis in a statement made by Conductor Rudolph Ganz of the St. Louis Symphony just before his departure for Europe. This was "that he intends to follow the idea upon which the Municipal Opera is based."

"I shall follow the same idea as that of last year," he said. "There is a great body of instrumental music which is not of symphonic dimensions, but which is melodious, intriguing and well written. It is popular in its appeal but is good music and much of it is just as fine in its form as a Beethoven symphony or a Strauss tone-poem. It is too fine, too beautiful, to be lost simply because it has no place on symphonic programs. Music of this type I intend to have in my 'Pop' programs."

"That is just the plan upon which St. Louis conducts its summer season of opera. There is a fine body of operatic work which is not of grand opera dimensions but still is well written, has melody, catches and holds the public fancy and is much too fine to be lost. I feel that the Municipal Opera season and the season of 'Pop' concerts of the Symphony Orchestra should, and do, go hand in hand in preserving this type of music to the public of St. Louis."

V. A. L. J.

Award of N. F. M. C. Prize

The National Federation of Music Clubs is offering a prize of \$1,000 for a lyric-dance-drama, dividing the award between the librettist and the composer, \$400 to the former and \$600 to the latter.

The decision of the judges of the libretto has just been announced. The winner is Robert Francis Allen, of Coleraine, Mass. The prize winning libretto is entitled "Pan in America." It is a beautifully conceived work. The poetry, imagery and dramatic opportunity are worthy of the best efforts of our most distinguished composers.

Copies will be ready for distribution at an early date and may be secured from the Chairman of American Composers—Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Vanderbilt Studios Open New Buildings

On August 10 the Vanderbilt Studios will open two new studio buildings at 11 and 15 East Ninety-second street, which is a conservative section of the city, being exceedingly quiet and conducive to the work of artists and teachers. There are either entire floors or single residence studios available in a three years' lease, also several attractive vacancies in some of their other studio buildings at 125 East Thirty-seventh street and 37, 39 and 41 West Ninth street. All applications must, however, be made at the main office, 41 West Ninth street.

Houston Gives First Radio Recital

Houston, Tex., July 18.—The first radio recital ever given in Texas was held by Mrs. John Wesley Graham,

voice and piano teacher, on the evening of June 21 and 22 when she presented more than 100 of her pupils. A large auditorium adjoining the U. S. official radio broadcasting station in Houston was converted into a concert hall, and while the pupils sang to an audience of uncounted thousands all over South Texas via the ether, more than 2,000 friends and parents heard the actual performance.

Reports were received from all over the State following the concert, and messages came from as far as Tuinucu, Cuba, 1100 miles east of Houston, and from Longview in North Texas, 400 miles distant, all of them saying that the music was heard distinctly, and enjoyed. The message from Cuba listed the songs which the "listeners-in" enjoyed most.

D. H.

BOSTON

(Continued from page 5)

musical character, in which the singers gave evidence of a superior kind of vocal training, with a certain style and finish in their work which was a delight to the listener.

Interpretative gifts of a rare sort were evident also in the work of several of the singers, while excellent diction, always evident in the singing of Miss Barrows' pupils, was a feature worthy of special mention. Beatrice Warden and Mabelle Baird were the efficient accompanists."

RAYMOND SIMONDS PREPARING FOR ACTIVE SEASON.

Raymond Simonds, tenor, is summering at Beverly, on the Massachusetts North Shore, where he is dividing his time between a well earned rest and the preparation of programs for next season. Advance bookings indicate that this deservedly popular singer will be fully as active during the coming season as he was last year.

Mr. Simonds' spring tour included appearances at the following places: Newport News, Va., Woman's Club; Suffolk, Va., Woman's Club; Farmville, Va., State Normal School; Fredericksburg, Va., State Normal School; Hampton, Va., Hampton Institute; Annapolis, Pa., Lebanon Valley College; Staunton, Va., Staunton Military Academy; Morgantown, W. Va., University of West Virginia.

MME. CHARBONNEL UNDER LUCE'S MANAGEMENT.

Avis Bliven Charbonnel, the well known pianist who re-enters the concert field next season, will be under the exclusive management of Wendell H. Luce, Boston's concert manager.

RE-ENGAGEMENT FOR MIQUELLES.

The Miquelle Ensemble (Georges Miquelle, cellist, and Renee Longy Miquelle, pianist) has been re-engaged by the Wellesley Hills Woman's Club for the coming season. The Miquelles had a splendid success last winter under the same auspices.

BAND MUSIC FOR CONSERVATORY LIBRARY.

A valuable accession at the New England Conservatory of Music is the entire library of the 301st Artillery Band, given in the past month by Harrison Keller, of the faculty, who secured it by purchase from the Government.

It will be recalled that this regiment, which was of the 76th Division, was organized and trained at Camp Devens during 1917-18. Mr. Keller was organizer of the regimental band and remained its leader throughout the period of service in France, in which the regiment was repeatedly in action. The band was one of relatively few in the service which, through the personal interest of the commander, was from the outset recruited to standard numbers and instrumentation, and it soon became recognized as one of the best bands in the army. As its leader, Mr. Keller was commissioned first lieutenant. He was mustered out shortly after the Armistice. The library, which has been kept together since then, includes in addition to the usual standard works of band music, many pieces which were acquired from special sources during the regiment's service in France.

J. C.

Blumenthal Off to Europe

George Blumenthal, representing the German Grand Opera Company, from Das Deutsches Opern Haus in Berlin, which it is said will present a Wagnerian repertory in America beginning in January, will leave Saturday, July 29, on the "Coronia" for Hamburg. He will go to Berlin to complete details with Director Georg Hartman, regarding the tour of the organization for the coming season in this country.

Mr. Blumenthal announced before sailing that he had completed arrangements with the management of the Manhattan Opera House (Scottish Rite Cathedral) for sixteen appearances of the company beginning Monday, February

ORCHESTRAL COMPOSITION CONTEST FOR PRIZE OF \$1,000

1923 North Shore Musical Festival

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1923 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1923-24.

RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provisions of this contest will signify a work for orchestra alone, not a concerto for piano or violin, nor a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal.
8. The orchestra parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.) the following number of string parts: eight first violins, eight second violins, five violas, five violoncellos, five double basses.
9. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.
10. The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
11. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1923 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
12. No work may be submitted that has previously been formed or published. Compositions that have been submitted in the previous competition and which failed to win the prize may be sent in again, provided, however, that (in accordance with rule 11) no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance.
13. Each contestant shall submit the score of his composition on or before January 1, 1923, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 624 South Michigan Avenue, Chicago, Ill. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts and will accept such scores and orchestral parts from contestants only on that understanding. Every care, however, will be taken of manuscripts.

12. The season, as previously announced, will open in Baltimore, Monday, January 29, and the week will be alternated with Washington; Philadelphia will follow. These engagements will be prior to the company's performances in New York.

Mr. Blumenthal expects to return early in September when the subscription books will be opened for the engagement in New York.

L. E. Behymer Returns to California

L. E. Behymer left New York last Saturday, following a visit here of about a week.

GRACE PEARL BRONAUGH The California Poetess

writes:

"The Art of Whitney Tew is more than a discovery, it is an inspiration. The Divine Afflatus, in a more specific sense than has ever been realized, is spiritually discerned: It is the Holy Breath, the Creative Force, and sounds like foolishness to the unenlightened. It is far superior to Wireless Telegraphy or the Radiophone, being nearer the CAUSE, in fact it is the CAUSE. It is more than an Art, more than a Science, it is a Philosophy and a Religion. For it requires consecration and renunciation to grasp the idea, and does not belong to the same class with ordinary Systems. It looks to me as if, when a few have demonstrated the ineffable beauty of TONE, the rest of the vocal world will be ready to learn. And when they find that it means consecration not only to ART but to TRUTH in a higher sense, some of them will be willing to make the great renunciation."



WHITNEY TEW

28 W. 63rd.
COLUMBUS 2983

DETROIT MUSICIANS CONTINUE LOCAL CONCERT ACTIVITIES

Free Press and News Broadcast Good Radio Programs Daily
—Concerts Given for News Memory Contest—Various
Concert Agencies Active—Helen Schaefer
Gives Organ Recital—Notes

Detroit, Mich., July 14.—Since the closing of the regular concert season there has been much local musical activity. The Free Press and the News each broadcast a musical program daily. These vary much in character, but most of the programs are of a high order. The News, of course, features its own orchestra, which plays symphonic music both for the radio concerts and for visitors at the News building every afternoon. Solos are played by the members of the orchestra and the services of singers are engaged to give variety to the programs.

The Free Press devoted Thursday evenings to grand opera, under the direction of Thaddeus Wronski. "Faust," "Rigoletto," "I Pagliacci" and "Cavalleria Rusticana" were among those broadcast. Solo parts were sung by singers associated with Mr. Wronski. The story of the opera being read was illustrated by solos, duets, trios and quartets, and in some instances by the chorus.

Among the local musicians who have taken part in the radio concerts, both by the News and the Free Press, are Guy Bevier Williams, Francis L. York, Harriet J. Ingersoll, Margaret Mannebach, Mrs. E. S. Sherrill, Francis Mackaye, pianists and organists; William Howland, Cameron McLean, Harriet Story Macfarlane, Isobel Hunt Fuller, Helen Kennedy Snyder, Helen Fitzgerald, Mrs. Earle F. Chase, Margaret Schuiling, Muriel Kyle, Augusta Welker and Lillian Poli, singers.

CONCERTS FOR NEWS MEMORY CONTEST.

Four concerts a week are being given at different centers in the interest of the News memory contest, the programs featuring the compositions contained in the list for the contest. These are, in the main, given by local musicians. They are open to the public and are being very well attended. At many of these concerts lectures are presented on musical appreciation.

VARIOUS CONCERT AGENCIES ACTIVE.

The directors of the Detroit Symphony are actively soliciting funds for the next orchestra season. A splendid list of artists for the subscription concerts has been published. There will be fourteen pairs of these concerts. The Sunday afternoon concerts will number twenty and will be conducted by Victor Kolar. There will be the usual series for young people, given on Saturday mornings, and the work in the public schools will be continued. Series of concerts will be offered by the Detroit Orchestra in Buffalo, Grand Rapids, Ann Arbor and Ypsilanti, and single concerts as far east as Utica and as far west as Kansas City.

The Detroit Philharmonic course is headed by Mme. Jeritza and includes many former favorites and some newcomers. The list is a most attractive one.

Isobel Hurst heads the Detroit Concert Bureau, while Mrs. Charles Hammond is the local manager for the Dipep grand opera scheme.

The Tuesday Musicales has engaged Olive Nevin and Harold Milligan in joint recital and E. Robert Schmitz, pianist, for their artist concerts of next season.

The Community Opera Company is new in the field. It purposes to give operas at popular prices, using, as far as possible, local material. Thaddeus Wronski is the artistic director. "Faust" will be given in the early autumn, and "The Chocolate Soldier" later.

HELEN SCHAEFER GIVES ORGAN RECITAL.

Helen J. Schaefer, A. A. G. O., organist and choir director of the Grosse Pointe Presbyterian Church, gave an organ recital at St. Paul's Cathedral on June 18, assisted by Fredericka Sims Alden, soprano, and Robert Luther, baritone. Miss Schaefer is a graduate of the Fine Arts College, Syracuse University, and has studied also with Widor of Paris, De Bondt in Brussels, and Irvang in Berlin.

NOTES.

Wednesday evening, May 31, advanced and artist pupils of Mrs. Boris L. Ganapol gave a recital at the Women's City Club. Those taking part were Matilda Beiner, Dorothy Hall, Kurt Teickert, Sara Eynitsky, Grace Loraine Hendrickson, Hazel Whotly and Jane Holskin. Mrs. Ganapol announces a Bach competition for next season with three classes of prizes.

Piano pupils of Louise Unsworth Cragg and vocal pupils of Elizabeth Bennett gave a recital at Federation Hall June 30. Among the pupils of Mrs. Cragg was Elizabeth Ball, who won one of the endowed memberships of the Tuesday Musicales. She played the Chopin valse in C sharp minor and "Gnomonreigen," Liszt.

On June 8 Margaret MacArthur, contralto, pupil of Jennie M. Stoddard, gave a recital at Federation Hall. She was assisted by Kate Coburn, violinist, and Mrs. Darius McLean, accompanist.

On June 9 artist pupils of May Leggett Abel and Frederick L. Abel were heard in the auditorium of the Detroit Institute of Art, assisted by Gertrude Heinze Greer, accompanist.

Eleanor Sydnam Stahl, piano pupil of Phyllis Gabell, appeared in recital June 9 in the Twentieth Century Building.

She was assisted by Mildred Smith, soprano, and Mrs. Bertram B. Burcher, accompanist.

Georgia Richardson Baskerville presented Agnes Wardroper and Grace Emery in a piano recital at her home on Helen avenue. Miss Emery and Miss Wardroper have gone abroad to study with Wager Swayne.

On June 24 Mrs. Baskerville presented Miss Emery, Miss Wardroper, Madge Quigley and Very Richardson Simson in a recital at Federation Building. Annis Dexter Gray, contralto, and Russel Gee, accompanist, assisted.

J. M. S.

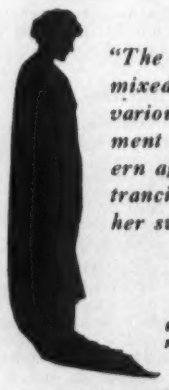
Seydel's "Dirge" Heard at Boston "Pops"

Irma Seydel is well known as a violinist and it will not be long before she has won recognition as a composer. Her colorful piece of descriptive music, "The Dirge," has been played as an encore a number of times by the Boston Symphony Orchestra at the "Pop" concerts, but it was programmed for the first time on June 17. In "The Dirge" Miss Seydel portrays with queer oriental coloring and weird intervals a cortege in the desert. The chord of E minor forms the harmonic basis and from this the accompaniment does not once deviate. The melody was written about ten years ago, with no plan of scale structure, but only a striving after weirdness of intervals, with oriental color dominating, and only recently the composer discovered that the theme adhered to the primitive, pentatonic scale.

Several compositions by Miss Seydel for violin and piano are soon to be brought out by the Arthur P. Schmidt Company. They are "Song Without Words," "Bijou" and "Au Clair de Lune."

Myra Hess Possesses Gift of Imagination

The following tribute was paid to Myra Hess, the English pianist, by H. E. Krehbiel in the New York Tribune after one of her successful appearances in the metropolis: "Miss Hess comes bearing a beautiful message. None of our visitors has brought a more beautiful one. She is



"The audience was one of the mixed variety, lovers of the various orders of entertainment which go with this modern age, but all caught the entrancing, captivating force of her sweet voice."

The Stroudsburg (Pa.) Record said the above about May Peterson, soprano of the Metropolitan Opera Co.

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every inch an artist, every move in her comely and well-poised body is musical. Her knowledge, her instincts, her technical skill, are of the highest order. She possesses not only fancy, but the higher gift, which is imagination. Her expositions are not merely intellectual, they are poetical also. The book of music is open to her."

Italian Critics Praise Martha Atwood

Martha Atwood, an American soprano, was one of three soloists at a concert given recently at Gottolengo, Italy, for the purpose of erecting a monument to the brave men fallen in the war. Miss Atwood sang "Serenata," Mascagni, and the "Vissi d'arte" aria from "Tosca." With Alessandro Alberini, baritone (a native of Gottolengo who has resided for some time in America) she sang several duets, "Te lo rammenti?" Campana, one from "Il Trovatore" and one from "Traviata." The papers praised her highly for her artistic singing, speaking of her sweet, fresh voice of fine timbre and her truly artistic sentiment. She gave a touching interpretation of Tosca's song. The soprano was enthusiastically received, the applause being spontaneous and insistent.

Walter Damrosch's Memoirs Soon to Appear

Walter Damrosch, conductor of the New York Symphony Orchestra, has gone to Bar Harbor to complete his memoirs which will appear serially in the Ladies Home Journal commencing in October, and will be brought out later by Scribner's in book form. These reminiscences will take in his earliest childhood, from 1866, and will treat of the work in America of his father, Leopold Damrosch, during his last thirteen years.

ST. LOUIS MUNICIPAL OPERA PRESENTS "THE SPRING MAID"

Previous Week's Production, "The Geisha," Drew Capacity
Audiences—New Baritone Appears—People's Concert
Course Announcement—S. E. Macmillen to
Manage St. Louis Symphony Orchestra

St. Louis, Mo., July 11.—Municipal Opera of St. Louis is starting its sixth week tonight with the presentation of the Reinhardt comic opera, "The Spring Maid." James Stevens, baritone, has resigned because of ill health and Arthur Berkeley is his successor. Berkeley has sung this role frequently.

This season of the Municipal Opera has been successful from a financial standpoint for two reasons—the general public's interest in the undertaking, and less rain than in any previous season.

A gay production of Sidney Jones' opera, "The Geisha," was given last week to capacity audiences each evening, and it is expected the popularity of "The Spring Maid" will repeat the story for this week.

NEW BARITONE APPEARS.

St. Louis and about a million hearers outside of this city were introduced to a new singer last night when Arthur Joseffy, baritone, formerly president of the Providence, Rhode Island, Oratorio Society, gave a song recital from Radio Station K S D of the St. Louis Post Dispatch. Joseffy is strictly an amateur singer but is also unquestionably an artist. His voice is of decided dramatic quality and of unusual range. That he will be the furor of the coming season in amateur circles is unquestionable in the minds of persons who listened critically to his radio recital last night.

PEOPLE'S CONCERT COURSE.

St. Louisans were much interested in the announcement Sunday that one of the principal attractions in the People's Concert Course for 1922 and 1923, under the direction of Elizabeth Cuney, will be Stuart Walker's adaptation of the "Book of Job." The company will be the original aggregation. Other artists booked for the People's Concert Course are Claire Dux, soprano; Guy Maier and Lee Pattison, in recital for two pianos; Ruth St. Denis and Ted Shawn and a company of the Denis-Shawn Dancers with a small orchestra; the Fonzaley Quartet, and Francis MacMillen, violinist.

S. E. MACMILLEN TO MANAGE ST. LOUIS SYMPHONY.

S. E. Macmillen, former manager of the National Symphony Orchestra of New York has been appointed manager of the St. Louis Symphony. He succeeds Arthur J. Gaines, who has been manager for ten years and who resigned to become manager of the new orchestra in New York, of which Dirk Foch is the conductor. The season will begin the first week in November, Mr. Macmillen says. Regular concerts on Sunday afternoons during the five succeeding months will take place together with the usual three pairs of Friday and Saturday symphony concerts each month. The orchestra also is booked for four groups of concerts in Kansas City this season.

Conductor Rudolph Ganz sailed last week for Europe with Mrs. Ganz, and the two will spend the summer in Switzerland with their son. Mr. and Mrs. Ganz will return to America the latter part of September, but the boy will remain there at school.

V. A. L. J.

Nikoloric Scores at Greenwich Recital

Greenwich, Conn., July 14.—On July 12, a musical was given here that attracted a fashionable audience. It was held at the home of Mrs. Ernest Thompson Seton as a benefit for the Anna Howard Shaw Memorial. Jeanne de Mare delivered an interesting lecture entitled "Modern Tendencies in Music." This was illustrated by a musical composition called, "The Tides of Manannan," by Henry Cowell, which created nothing short of a sensation. The work was inspired by an ancient Irish myth. The entire musical conception is declared to be new in every phase.

The composer, Henry Cowell, was born in Menlo Park, Cal., in 1898. His first public appearance was as a violinist at the age of six. Recently he was heard playing one of his own compositions, and some people became interested and obtained for him a scholarship at Stanford University. This new work was played by Mme. Marguerite Nikoloric, a pianist who made her debut at the Town Hall this season. It is stated that with the exception of Mr. Cowell himself Mme. Nikoloric is the only pianist so far who has seen the music and been able to master its technical difficulties. So fascinating was the work and so brilliant was Mme. Nikoloric's playing, that she was recalled many times and was finally forced to repeat the number. The criticisms accorded Mme. Nikoloric after her debut pronounced her an artist of exceptional technical ability, so it is not surprising she achieved such an ovation.

Other interesting modern works used as illustrations for Miss de Mare's lecture were played by Frederick Bristol.

Victor Kolar Conducting at Fairmount Park

On Monday evening, July 17, Victor Kolar began a three weeks' season of symphony orchestra concerts at Lemon Hill concert pavilion, Fairmount Park (Philadelphia). For the last three years Mr. Kolar has been assistant to Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra.

MADAME VALERI is now visiting Rome, Vienna, Paris and London. She will re-open her studios at 381 West End Avenue, New York, on September 18th. Applications to her Secretary, Helen Wood, at above address.

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DAILY TELEGRAPH:

May 31, 1922

"Yesterday afternoon Mr. Hans Kindler gave the first of two 'cello recitals at Aeolian Hall and very rarely have we heard that instrument so finely played. The young Dutchman was making his first appearance amongst us, practically unheralded, but his playing of the opening bars of a Bach Prelude and Fugue immediately proclaimed his quality. Here indeed we have one who is complete master of his instrument. We succumbed yesterday to the personality of this young artist who could make us believe that even the virtuoso pieces in his program were purest gold. THE RHYTHMIC DELICACY OF HIS PLAYING RECALLED KREISLER."

WESTMINSTER GAZETTE:

May 31, 1922

"Mr. Hans Kindler . . . is an exceptionally fine player. The quality of his tone is beautifully round and rich, while his execution is dazzling in its ease and brilliance. In Lalo's D minor Concerto he played with rare effectiveness, while some works of Bach showed him to equal advantage in works of a higher type—the refinement and subtlety of his phrasing and shading being particularly noteworthy."

"All lovers of the 'cello should certainly make a point of hearing him."

MORNING POST:

May 31, 1922

"Hans Kindler . . . well represents the best aspects of Dutch art. His playing has a quality all its own. First he has a fine technique; then he has a remarkably full and free tone; and last but not least he is an artist who can see the inner meaning of the music he plays. In the course of his program he covered all the violoncellist's ground by playing. . . . At every stage he entered into the spirit of each of these contrasted schools with a completeness of conviction that leaves no question as to the present day distinction of Dutch art as represented by him."

ARTS GAZETTE:

"As to the concert giver himself, it is no exaggeration to say that he is an altogether exceptional 'cello player. His tone is unusually big, the accuracy of his left hand perfect—it was a pleasure to hear the unerring sureness with which he vanquished the greatest difficulties. But what distinguishes him still more is the fine musicianship which places at his command both the subtlest and the deepest shades of expression and color."

IN AMERICA NOVEMBER 1—APRIL 15, 1923

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TO KEY OR NOT TO KEY?

By Frank Patterson

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THAT is certainly the question! When our friends, the modernists, tell us that they are writing without any tonality, we wonder just what they mean. We say to ourselves that, theoretically, it may be all very well, but that, practically, the statement must cover up something which we do not understand. When they tell us that their music is in two or three keys at once we say to ourselves that either there is a compromise somewhere or the result is mere discord. We have a suspicion that such statements conceal a truth that we are not getting at, or that they result from self-deception on the part of the composers themselves.

Then we go out and listen to the results. And the results are sometimes pleasing, sometimes startling, sometimes just a bore, sometimes nauseating. But the worst of it is that they do not convince us that tonality has been entirely disregarded, nor do they convince us that the composers have discovered anything worth while. These compositions all possess very much the same faults, and the most glaring of these is a lack of continuity and coherence. You all know what I mean! The pieces seem to wander on and on until their allotted time is run and then to stop without any especial reason. They do not develop into a proper climax, they do not give us that feeling so universal in compositions of the older school, of approaching a natural termination, of arriving quite naturally at a point of inevitable close.

Has this necessarily anything to do with key? It is not possible to prove that it has. It is absurd to think that the average listener possesses so perfect a sense of tonality that he can tell whether a piece ends in the same key in which it begins. The music modulates away from the opening key, passes through a whole series of harmonies that might belong to a whole series of keys, until all memory of the beginning is lost. We are reminded of one of the early songs of Strauss, published in the nineties in "Jugend," in which the composer terminates in a key a semitone lower than the beginning, and adds a footnote to the effect that those who adhere to the old ideals may transpose the end up a half-tone to satisfy their prejudices.

The joke of it is this: that unaccompanied choruses very often slide down a half-tone or more during the rendition of a piece, and that even the conductor must strike a note on the piano or tuning fork to find out how much they are off the key, except in the very rare cases of those who possess absolute pitch. Absolute pitch is a matter of memory, partly memory for the note itself, partly memory for the color of it. Many musicians hear the color of a key and are so moved by it that a piece of music transposed will sound actually incorrect, an experiment anyone can try on his own piano by simply playing a familiar piece a few notes lower or higher, or a whole octave lower or higher, than the key in which it was written. Singers know this, to their great distress, for the transposition of a soprano or tenor song for a bass, baritone or contralto is often disastrous. But when a chorus slides out of pitch it takes a very remarkable ear to hear it with any accuracy. And that one fact seems to quash the tradition that musical form is inseparable from tonality.

As a matter of fact, very few pieces of music, if they are sung without accompaniment, and sung absolutely in tune in "natural" intonation instead of "tempered" intonation, will end on the same pitch on which they begin. It is not necessary to enter into an involved argument to prove this. It is a matter of vibrations and ratios. The foundation of it is the fact that in many harmonic progressions one note of the harmony is sustained while the others move to the new chord; then some other note is held while the others move, and when finally some chord in the original key is reached, it is found that a new set of vibrations is being used. The difference is slight. It is more theoretical than practical, and the tempered scale is so very nearly in tune that it answers all purposes; but the fact of these vibrational differences greatly weakens the whole old traditional fondness for tonalities.

WHAT THE MODERNISTS DID.

It did not take the modernists long to discover these things. Unfortunately, however, they have placed an exaggerated valuation upon the new found freedom, they have applied it where it should not have been applied, they have confused harmony and counterpoint and have left melody and melody entirely out of their considerations. For, although it may be true that tonality has little or nothing to

do with form in its extended sense, it is also equally true that it has a very great bearing upon the phrase. Music which modulates rapidly from chord to chord is always confused, and must always be confused. For such modulation suggests counterpoint, but scorns the one essential of counterpoint, the basic harmony upon which counterpoint must always rest.

If you will take the trouble to notice your own sensations when listening to any modern composition—that is, composition in ultra-modern style—you will become aware of the fact that, although all of it may be equally dissonant, some of it seems musically clear and some of it musically confused and meaningless. And you will find that the parts that seem clear are the parts that seem to flow, and that the parts that are confused are the parts that progress haltingly. This simply means that the composer sometimes succeeds in hanging harmony upon some basic chords so that it gives the impression of counterpoint, and sometimes fails in this, so that it gives the impression of a series of disconnected chords.

This is true even in the music of such restrained modernists as Strauss; that is to say, it is occasionally true. There are passages here and there which do not reflect this composer's usual respect for ground harmonies, and it is to be noted that such passages occur almost always where there is a weak rhythmic feeling. This is a fact, too, in the music of all of the other moderns—Ornstein, Schoenberg, Casella, Sowerby and the rest—where the thought flows with rhythmic vigor it is almost always more acceptable than when it wanders languidly among the morasses of abstruse harmonies and disconnected tonalities. Not that tonality has anything to do with it—that is not the point of the present argument—but that rhythm has a great deal to do with it.

THE SCHERZO.

You have no doubt heard a great deal of this modern music—we all have—and you have no doubt noticed that the scherzo movements are nearly always the most satisfactory! This is simply for the reason that these rapidly passing harmonies associate themselves with some basic harmonies easier than when they flow slowly. It is also for the reason that the composer himself finds it impossible to make up a rapid vigorous allegro with the harmonic wonderings that are possible in slower movements.

Let it not be argued from this that we would like all of our music in scherzo mood! Far from it. But it does seem to argue that one element which is being omitted from much of our modern music should not be so neglected: rhythm! Rhythm covers a multitude of sins. It has seemed, even, that it would cover a total absence of tonality, of key, of direct harmonic association, of form, of everything, in fact, that was formerly felt to be indispensable to decent music. The great fugue and the final allegro of the "Domestic Symphony" are as abstruse harmonically as anything Strauss has written, but they are made to sound absolutely simple by their vigorous rhythm. The same is true of Ornstein's "Wild Man's Dance," of his "Chinatown," even of Stravinsky's "Piano Rag Music," in spite of its voluntary discords. It is true of all modern music—for no modernist has yet succeeded in writing a convincing andante or adagio.

While the reactionaries are worrying about the loss of key, of form, of structure, of the many things that were supposed to be fundamental, they fail to note the loss of the one single thing that is of genuine import: rhythm. Nietzsche noticed it. Although he went far wrong in accusing Wagner of a lack of it, he was right in substance. Music cannot exist without rhythm, for the basis of harmony is not key, but rhythm.

Annie Louise David Delights Seattle Audience

The Seattle Post-Intelligence of July 11 in commenting upon Annie Louise David's first recital at the Cornish School, where she is holding a master class in harp instruction, said as follows: "Annie Louise David, gifted American harpist, made an impression emphatically favorable upon a capacity audience when she appeared in recital last night at the Cornish Little Theater. Miss David's mastery of the resources of the most ancient and most picturesque of musical instruments was revealed in a sequence of brief compositions, interpreted with technical grace. Richest in sheer artistic value among Miss David's offerings was an exquisite Bach gavotte, excellently per-

formed. Of her other numbers, Tedeschi's 'Spanish Dance,' Marquet's 'Berger et Bergerettes,' and Harriet Ware's 'Song of the Sea' were perhaps the most pleasurable. The harpist concluded her program with excerpts from a concerto written for her by Margaret Hoberg, and first performed with orchestral background at Carnegie Hall, New York City. She was repeatedly encored."

Hon. Charles L. Craig's Attitude on the Peace Memorial

One of the strong personalities in the administration of Mayor Hylan is that of the Comptroller of the city of New York, Hon. Charles L. Craig. Comptroller Craig brought to the tasks that confronted him in public office a valuable experience in public service which he had gained in civic activities while he was still a private citizen. Nota-

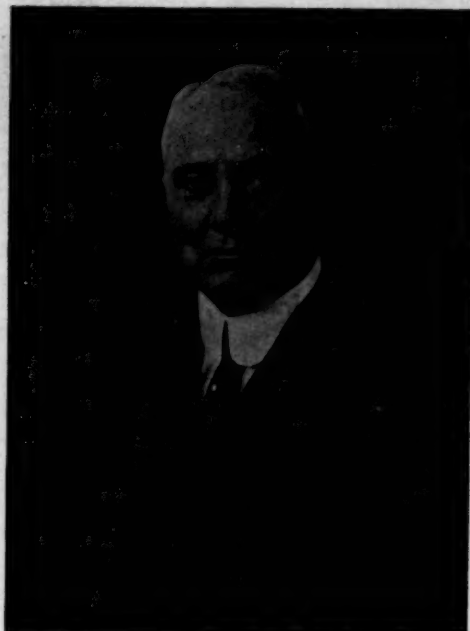


Photo by Campbell Studios

HON. CHARLES L. CRAIG,
Comptroller of the City of New York.

ble among these activities was his service in connection with the fight for the Riverside Park and against railroad encroachments. In all of these services he was right in line with the policies of Mayor Hylan, and it naturally followed that the Comptroller was a pillar and support in the administration for all the things the Mayor set out to do for the people.

The friends of the project for a Peace Memorial of monumental architecture and tremendous proportions to serve as a center for the cultivation of music and the other arts were very much concerned to learn what the attitude of Comptroller Craig would be on the subject. It was at the informal meeting of the Board of Estimate on Monday, June 26, that an expression was secured from the Comptroller.

Chamberlain Berolzheimer had taken advantage of the occasion to present a full résumé of all that had been done in the matter, and had told of the expectations in the various directions of support for the building project if the city would provide the site. He covered all the aspects of the situation. When it was the Comptroller's turn to be heard from he showed a remarkably clear and complete grasp of the plan. He saw the analogies existing with the institutions with related connection with the city, like the Museums of Art and Natural History. He saw the great distinction presented in the fact that the proposed memorial would be built with private funds and maintained without expense to the city, and in every way displayed a comprehension and interest that prepared the meeting for his utterance, as follows:

"We are spending something over one hundred million dollars a year on elementary and high schools, to say nothing of the cost of construction. This is for the education of the young. Here, roughly speaking, the city's expense will be on the loss of taxable valuation and the loss of tax income that would result. That might prove to be equivalent to a contribution of one million and a half, or possibly two million dollars a year for the education and edification of the talent which is beyond the reach of the schools."

"The question is, 'Is it worth the money?' I think that the enlightenment and the education of the whole people in these arts is right. I think that America must hold its place with the older countries, and it is the question whether it is worth that much of the public money to put the adult population of the city on an equal footing with what is given in the ordinary elementary and high schools at a cost of many times as much a year."

Those interested in the Peace Memorial Music and Art Center are therefore congratulating themselves and the project on what seems to be the assured support of the Comptroller of the city of New York. S. H.

Alice Garrigue Mott Finds Rest in Vermont

Alice Garrigue Mott will take a rest at Cold Springs Camp, Averill, Vt., in preparation for her 1922-23 season, and will from time to time motor through Vermont and New Hampshire, visiting all the beautiful spots. On September 11, Mme. Mott will resume teaching at her New York studios.

Korb to Sing at Columbia University

May Korb is among the soloists who will appear at the Institute of Arts and Sciences at Columbia University next winter. She will have the assistance of N. Val Peavey, pianist.

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LEIPSIK, WITHOUT NIKISCH, A DIFFERENT PLACE

Not Only Gewandhaus, Opera Also Suffers by His Loss—A Novelty That Isn't One—Zilcher's "Dr. Eisenbart" a Naughty Comedy

Leipzig, June 26.—Leipzig without Nikisch! A year ago the very thought would have been an impossibility to any musician of our town. No one could imagine any progress of musical life without him. Everybody believed that without him the fame of Leipzig as a musical center would be gone, and Leipzig's musical life irreparably crippled. Several months have passed now since the great conductor's death, and signs of the new forms which our musical life is going to take from now on are at hand. Not all the fears of the pessimists have been realized. The work will go on—there is no doubt about that. But a feeling of uncertainty still hangs over all the musical circles of the city. Never has the greatness of Nikisch been so universally felt as now that he has gone.

Naturally his loss is most deeply felt at his chief place of activity, the "Gewandhaus." Only a fraction of the programs he had intended to carry through could be done. No one was found, for instance, that could have finished the Richard Strauss cycle that Nikisch had begun. Yet, while being deprived of these interesting concerts, the acquaintance with several other conductors at Nikisch's desk brought at least some pleasant variety.

FURTWÄNGLER STILL A STRANGER.

Curiously enough, the one who is to take Nikisch's place in the future, Furtwängler, was the rarest guest. He only led the memorial concert for Nikisch, which failed to give him sufficient scope to show his extraordinary powers. Moreover, the members of the orchestra were still too much disturbed and so far away in their thoughts, pondering over the loss they had all sustained, that it was impossible for any other man alive to wholly get in touch and sympathy with them on this occasion.

Indeed, the orchestra favored another candidate for leadership, namely, Abendroth, the general music director of Cologne. Abendroth conducted in rare sympathy with the orchestra Brahms' First Symphony, Strauss' "Don Juan," and a concerto grosso by Handel. Though the wish of the orchestra was not fulfilled we hope that it will show the necessary restraint and co-operate with the new conductor, though it was not consulted in its choice.

Divided opinions prevailed among the Gewandhaus clientele as regards Adolf Busch, the newly appointed Dresden general musical director, who conducted the greater part of the Gewandhaus concerts after Nikisch's death. His style is strictly rhythmic—quite the opposite of the suave poetry of a Nikisch—and he could not rouse public feeling in his favor. His fine performance of Regar's "Mozart Variations," however, received the fullest acknowledgment. Conducting from memory, he laid bare their structure, every detail being worked out to the last demi-semi-quaver.

HAUSEGGER AND PFITZNER CONCERT.

Standing aside from the "Nikisch tradition," Siegmund von Hausegger, who also conducted one of the concerts, has quite a style of his own. It required courage to conduct so soon after the death of Nikisch, a Bruckner symphony in Nikisch's place, and his courage was gratefully acknowledged. Though we missed the magic beauty of sound that Nikisch succeeded in getting from his orchestra in a Bruckner score, we felt a strong personality thoughtfully at work, and the success was instantaneous. Hausegger is indeed one of our great conductors.

Several concerts were led by Hans Pfitzner, who used the opportunity to let several of his own compositions be heard. There is nothing new to be said about the merit of his works and conducting. His new "Romantic Cantata" made a strong impression when first performed at the Gewandhaus concerts under his baton. Still another concert was conducted by the highly-gifted Schulz-Dornburg of Bochum. And finally there was Otto Lohse, the ver-

satile conductor of the Leipzig Opera House, whose talents as a routined opera leader are well known.

OPERA HOUSE SUFFERS, TOO.

The Leipzig Opera, by the way, is also severely hit by Nikisch's death. Though the latter did not conduct opera during the last few years, the scheme by which the orchestra served in the Gewandhaus concerts as well as the Opera House stood and fell with Nikisch. He had such close contact with the orchestra as to get through the twenty-two pairs of Gewandhaus concerts with a minimum of rehearsals. No one can say whether the orchestra will be able to stand this two-sided activity in the future. In recent weeks the orchestra has been strained to the utmost under the various conductors, and the Opera could carry out only part of the program promised at the beginning of the season. Thus the future of Leipzig's opera is more uncertain than ever; if very great efforts are not made its descent to the standard of a "provincial" stage cannot be avoided.

As a first consequence only few novelties could be performed at the Opera House of late. One of the "first" performances, Paul Graener's "Byzanz" was practically not a "first" at all, for "Byzanz" is a new arrangement of the opera "Teophano," to which one cannot predict a longer life under the new name than it had under the old. The text lacks dramatic tension and the composer is poor in melodramatic ideas. The climax is reached in the duet of the two leading characters in the second act, and that excerpt should somehow be handed on to posterity on account of its vocal beauty.

A DROLL CHARACTER.

Slightly more enjoyable was the last premiere of the season, Herman Zilcher's "Dr. Eisenbart," a light opera in three acts, words by H. W. von Waltershausen after the play by Otto Falkenberg. Dr. Eisenbart is the "daredevil" of German folklore, a comic character who fools everybody all around and yet is loved by everybody for his drolleries. An old German song depicts him like this:

"Ich bin der Doktor Eisenbart
Kurier' die Leut nach meiner Art. . ."

All this was very well until one day Herr Otto Falkenberg came along and "discovered" that Doktor Eisenbart had after all to be taken quite seriously, and Falkenberg made him the hero of a play. Thus this popular figure has become a weakling who will no longer excite anybody's interest. Through this mistaking of his character the comedy is probably doomed to death.

A NAUGHTY FOLK TALE.

The plot? Here it is: Doktor Eisenbart is said to have applied his cure in aiding childless married couples to the desired offspring. Thus he developed a lucrative "business" until one day he, himself, falls in love with some beautiful Kätchen and with her, lands in the haven of matrimony. Henceforth he refuses to extend the benefit of his "cure" to other women. One day, however, he comes with his caravan to a fair in the capital of some prince who badly wants an heir and insists on his wife being treated by the famous quack. Eisenbart at first declines, but being made to doubt his own wife's fidelity, acquiesces. But in the nick of time he gets proof of his wife's loyalty and, to avoid complications, sends his apprentice, young Count Dürnhahn, to cure the princess. The prince, however, detects the ruse and promptly has Dr. Eisenbart thrown into a dungeon, detaining him there for nine months, until the son and heir has safely arrived.

ZILCHER'S MUSIC BETTER THAN THE TEXT.

The music is far superior to the text; yet it does not come up to the expectations raised by the first act. In this there is the dash and "go" needed in a light opera. The succeeding acts ebb away musically and all jollity is smothered. The best are the places in which the work enters the field of broad lyricism. In these the orchestra glows with charm. On the whole this opera is a proof that Zilcher's best powers lie in the domain of the oratorio. The chief rôles were in the trusted hands of Walter Soomer (Dr. Eisenbart), once a leading baritone of the "Metropolitan," and Liane Marting (Kätchen); while the stage was under the supervision of Leipzig's talented new registrar, Walter Eschner.

DR. ADOLF ABER.

BERLIN

(Continued from page 7)

has been supplanted by a new one. Berlin is now full of cafes, Dielen cabarets and a lot of bizarre and grotesque resorts where tea, wine, liquors, tingle-tangle and dancing are the order of the day. Now where tea and tingle-tangle and dancing abound, it is superfluous to state there abounds also the fair sex, who fairly swarm these places, and so it comes to pass that that which was originally first and foremost a man's city, made by men, for men, is now captive to the bow and spear of alluring, triumphant femininity.

Joy! Man, woman, maid and child (excepting those of the salaried and middle classes, where the real tragedy of the war is being played out to the bitter end), all would appear to be hungry for joy. Who knows but what this hectic post-war-pleasure-craze is not really a part of the "Spark of heavenly beauty and daughter of Elysium" which is to bring healing to this sick old world? Perhaps Schiller, with prophetic vision, foresaw this coming predominance and popularity of the product of the grape and the silkworm, when in his next lines he wrote ("Freude trinken alle Wesen," etc.) "All beings quaff joy at the breast of nature, and choose the roseate paths of joy, good and bad alike." Nay, more! Were he living in Berlin to-day, I am positive his next line would read, "Küsse, Seidenwürmer, Reben" (Kisses, silkworms, wine), instead of the usual version. Blessed be poets and prophets, for that which is foretold is neither fearful nor

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Bush Conservatory of Music—Through the generosity of Charles S. Peterson, a master school in piano, voice, violin and composition has been established which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in June and September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Theodor Bohlmann—Piano scholarship. Contest to be held October 3. The Bohlmann Music Studios, Suite 16-17, Woman's Building, Memphis, Tenn.

dangerous. I have been asking myself, what amid all this riot of frivolity, selfishness, blurring of finer instincts, hatreds engendered by the war, this lack of patriotism, what, amid all this wreckage of national life, is the one hopeful stable thing, the link with the past, the one thing left unharmed (practically) by the war, common to rich and poor, to high and lowly alike? Is there any such thing? Yes. In the words of Wagner, it is German art—die deutsche Kunst.

Is there anywhere a better picture of the Germany of 1914 than in the "Nibelungen Ring," where Kaise Wotan longed for world power at any price. Even the stupid (but honest) Fasolt warned him that real power must ever rest on integrity, faith and honor.

After several months' residence in various parts of Germany, I see clearly two hopeful, luminous phenomena here, unharmed (practically) and untouched by the war, namely, the German people in its innate, natural devotion to art in all its forms, but especially music and drama, and its extraordinary capacity and habit for work, which, perhaps, in the last analysis, is one and the same thing. Their art is an ideal cross section of their inner lives and aspirations; their work is that vision translated into conduct. In their art they find themselves again, revive their lost faith in themselves. For the time being, chaos becomes order in the contemplation of their one great common possession, die deutsche Kunst.

W. P. B.

Haywood Guest Teacher at University of New Jersey

During the session of the University Summer School this season, the subject of voice culture taught in classes has been introduced as a regular subject in the curriculum. Mr. Haywood's instruction book, "Universal Song," is being used as text material. At the request of Charles H.



MARIE NOVELLO

WELSH PIANIST

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Miller, who is the director of the music department, Mr. Haywood was invited to conduct the classes for the day of July 12. In the evening he also gave a lecture on the subject of "Can Voice Culture Be Made an Academic Subject." The lecture was given before the student body of the summer session and the voice culture class demonstrated the work during the lecture.

Voice culture presented in this form offers a new subject for the summer sessions, and it is to Mr. Miller's credit that he is sufficiently progressive to be the first director to institute voice culture classes in the regular curriculum. Mr. Miller is director of the music department at Rochester, N. Y., and he has introduced the Universal Song classes in his high schools, where the work is conducted by voice culture teachers of experience.

In Mr. Haywood's discourse he emphasized the great importance of putting voice culture on an equal basis with other music subjects, such as study of violin, piano, and all other orchestral instruments, most of which are being given to the public school children in class form.

Sherwood Music School Notes

In the July issue of the Sherwood Music School News are many interesting items showing the Sherwood School of Chicago to be an active and progressive institution. Founded in 1895 by the pianist, William T. Sherwood, it has made great strides in many ways during the past quarter of a century.

The twenty-seventh annual commencement program was held at Fine Arts Recital Hall June 15. Dr. Keller presented 209 diplomas and certificates to the graduates. The musical program, consisting of piano concertos and vocal selections, was given by Pearl Matthews, Edouard Hesselberg, Elmer Cholvín, George Ralph Kurtz, Gladys Atkinson, Georgia Kober and Eva Anderson (pianists), and Lucille Long and LeRoy Hamp (vocalists). Tina Mae Haines was the accompanist.

The annual concert of the Children's Chorus of Chicago (the junior pupils of the Sherwood Music School), numbering 250 children between the ages of six and fourteen, was given in Orchestra Hall to an audience of 2,000. The concert was for the benefit of the Illinois Children's Home and Aid Society, and the proceeds sent thirty-four children to the country for a vacation. Daniel Protheroe is conductor of the chorus.

Sousa's Band Travels Over 800,000 Miles

John Philip Sousa, the celebrated bandmaster, has issued the following statement, which is indeed interesting and is therefore printed in full:

"If one remains long enough in active service a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for twelve years, and came to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everett R. Reynolds, George Frederic Hinton, Frank Christianer, James R. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has con-

MUSICIANS NEED PUBLICITY JUST AS MUCH AS DOES ANY BUSINESS ENTERPRISE

Henriette Weber, Who Is Successfully Conducting Her Own Publicity Bureau, Believes There Is a Missing Link Between the Artist and the Public—Her Past Experience a Great Asset in Filling This Great Gap

Henriette Weber, for many years music editor on the Chicago Herald-Examiner and more recently with the Journal of Commerce and Daily News of that city, has in the last few months opened a bureau of publicity. So successful has she been in her new enterprise that she has been compelled to move from Chicago's north side artistic district to the business center of the city, where she has opened new quarters on the fourth floor of the Orchestra Building. This writer, not exactly understanding what a publicity bureau meant, called on Miss Weber with the desire to be enlightened, and detective-like asked the wrong question to get the right answer.

"Are you a manager, Miss Weber?" was the question put to the surprised lady, who looked at us most attentively over her specs, and with a shrug of the right shoulder fairly shouted at us:

"Decidedly not! I am only trying to be the missing link between the artist and the public the artist wants to reach. My wide experience, both in the editorial and publicity departments of daily newspapers, has shown me that my friends in the profession need some practical help in selling their wares."

"Ah! You, too, believe that a musician wanting dates is no more or less than a public commodity? But don't you think that artists feel insulted when you place their efforts and their talent on a hard business basis?"

"Do they object to that idea? Certainly they do! They

want to have their cake, to eat it and to keep it too. Furthermore, the majority of them believe that no outsider can help them with their problems, and yet they have a very faint idea of legitimate ways to gain the right kind of publicity. Everybody that amounts to anything in music, some way or another advertises, but the clever ones are just a little bit wiser, and in order to get the most from advertising, they employ a publicity director. In the business and financial fields, as well as in any big enterprise, the publicity manager is made a big factor in the running of the business end, and in the last few years all bankers, railroad directors and owners of big concerns have learned that a good, live publicity director makes their game much more profitable. You see, therefore, that a publicity bureau in Chicago should be of great benefit to artists, if only the Chicago artists would know it. Many, however, have solicited my help, and my activities, as you may already know, have grown so considerably that I am at my office from morning until night and keep my assistants on the go throughout the day. Anything more you would like to know? Ask and you shall be answered."

We replied that we had learned all that we had come for, and, thanking Miss Weber for all of this valuable information, we departed, leaving her about to resume that difficult task of writing the life history of a distinguished musician.

R. D.

tained many names famous in band and orchestral history; a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertory of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that that music of the old masters written for orchestra, in which the division of instruments is sharply drawn, and the strings of outstanding importance, does not lend itself to the best effects for a wind combination, any more so than the purely string combination would be effective in the higher flights of Wagner or Richard Strauss.

"In selecting a repertory my method is first to consider the merit of the composition and last the reputation of the composer, for to paraphrase Tennyson:

How e'er it be, a symphonie
May be a blurb that racks our brain,
Inspired tunes are more than notes
That simply fill us full of pain.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe, and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour

will be a march entitled "The Gallant Seventh," dedicated to the officers and men of the Seventh Regiment, N. Y. N. G. (107th of the Twenty-seventh Division); history records their brilliant achievements overseas. A new suite, "Leaves from My Notebook," containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper'; a collocation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn, and Rossini. These, together with a number of novelties, will form the programs for the forthcoming tour of my band, which opens on Wednesday, July 19, in Albany, N. Y.

July 13, 1922. (Signed) JOHN PHILIP SOUSA."

New Songs by John Prindle Scott

Several new songs by John Prindle Scott have been published recently. Following "Holiday" of last year, G. Schirmer, Inc., has just issued a new sacred song, "Like as a Father," for both high and low voice.

R. L. Huntzinger, Inc., which firm recently launched Mr. Scott's successful encore song, "The False Prophet," has brought out two numbers—"Good Luck, Mister Fisherman," for medium voice, and "The Death Triumphant" in editions for all voices.



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WALTER'S SUCCESSOR ACCLAIMED IN MUNICH

New Man a Marvel of Technical Skill—Three Crises Overcome—Brahms Festival, with Szigeti and Ney, Another Triumph for Walter—Graveure's Success

Munich, June 21.—Musical politics were the chief topics of our more or less musical concert and opera habitués during the last few months. Bruno Walter's resignation from his post as opera director set the wags a-thinking and guessing about his possible successor. Many pros claimed this and that candidate, as many contras rejected him, the whole situation was charged with surmise, uncertainty and darkness—at least for the outsiders. Only those on the inside of the ring knew what was really going on. They knew that the ministry for education and culture, in whose hands the final decision in this matter rested, had from the beginning of the crisis a strong candidate up its sleeve and that the question regarding Walter's successor was as good as settled long before this favorite had proven his ability in practice.

As I have already hinted at in the MUSICAL COURIER of May 18, this favorite was Wilhelm Knappertsbusch, the former Generalmusikdirektor of Dessau. He came, conducted and conquered. Public and press acclaimed him in spite of his youth—he is but thirty-five years old—as the worthy successor of Bruno Walter. He conducted "Meistersinger," "The Magic Flute" and "Walküre," and proved on each of these occasions, that he is not only a technician of nothing less than marvellous skill, but also a musician of the highest quality. His reading of the different scores was eloquent, full of warmth and temperament; he understands how to bring out climaxes without becoming brutally explosive, and above all he is a perfect master in the art of uniting orchestra and scene into a homogeneous whole. If Knappertsbusch is also the energetic organizer with the

von Hausegger from the post as conductor of the Konzertverein Orchestra and which seriously threatened the existence of this hard struggling institution, has also, after wearisome negotiations, been satisfactorily settled. Hausegger remains at his post, which means nothing less than the saving of the Konzertverein from a rather precarious situation. Thus the prospects for the coming season look on the whole much more promising than they appeared a few weeks ago.

MUNICH'S BRAHMS FESTIVAL.

Recent musical activity was centered in the celebration of Brahms' anniversary. For many years past the works of Brahms have a footing in Munich's musical life to be compared only with that achieved by the works of Beethoven and Wagner. That perfect mixture of austerity



THE "ODEON,"
where the Brahms Festival was held.

and emotional reluctance with the lighter elements of quaint humourousness and life-loving joy, which is the marked characteristic of Brahms' music, has ever found a lively echo in Bavaria's capital city. Munich can point to a number of Brahms' festivals as proof of its devotion to this beloved master, and has often, and with good reason, been called the "Brahms city." In fact, there is hardly another city in Europe where the principal works of Brahms, especially his symphonies, receive so much attention as in Munich.

This year's commemoration festival brought, on three successive evenings, chamber music, the D minor piano concerto, the rhapsody for contralto solo and male chorus, the first symphony in C minor, and the "German Requiem." The chamber music concert contained the sonatas in F major, opus 99, for piano and cello, in D minor, opus 108, for piano and violin, and the trio in B major, opus 8. The performers were Joseph Szigeti, the eminent Hungarian violinist; Paul Grümmer, one of Germany's foremost cellists, and Elly Ney, who, however, seemed not particularly well disposed on this occasion and disappointed her staunchest admirers. Szigeti and Grümmer on the other hand fathomed deep into the divine mysteries of the works above mentioned and gave a most splendid reading of their respective parts.

ELLY NEY'S MARVELOUS PERFORMANCE.

On the following evening, however, Elly Ney more than made up for her shortcomings of the day previous; together with Bruno Walter at the head of the Opera orchestra she offered a marvelous performance of the D minor concerto. In listening to her rapturous playing one entirely forgot all technical difficulties and hindrances and was simply carried away by beauty, emotional eloquence and ecstasy of sound. The waves of enthusiasm went accordingly high, but it is only fair to state, that without Walter's wonderfully flexible and finely detailed accompaniment an impression of such perfect unity is hardly thinkable.

And yet the crowning event of the evening was Walter's masterful interpretation of the C minor symphony. It is true Walter often surprises one with tempi that are unusual but are the necessary component of a musical conception which, even if it differs in detail, is at all events the conception of a powerful artistic personality. The contralto solo in the rhapsody was most beautifully sung by Luise Willer, who ranks next to Sigrid Onegin as a vocal star of the first order. At the end of the concert, as at the end of every opera performance conducted by Walter nowadays, there were ten or more minutes of demonstrative applause, showing that Munich's public realizes what it is

about to lose. The constant triumphs leave poor Bruno Walter limp with fatigue.

The "German Requiem," which Brahms wrote in memory of his mother, has ever been the favorite among his choral works. It is listened to with the same sacred awe as Bach's "Passion" and Beethoven's "Missa Solemnis," and its performance is acquitted with the same impressive silence as these works. There is, indeed, in spite of the various forceful dramatic climaxes which the Requiem contains, but little cause for loudly clamoring applause, since this work appeals less to sensual perception than to the innermost chambers of the human heart. In this work, too, there is a strange blending of austere solemnity with the gentlest elements of consolation and solace; it is apt to crush, but it surely also elevates the soul to heights of sublimity.

Robert Heger gave a superb reading of this wonderful and wonderfully simple score. Heger's interpretation emanated in a startling degree the dark gloom, passionate warmth and longing hopefulness to which the score gives utterance; he was splendidly assisted by the chorus of the Lehrer-Gesangverein (Teachers' Choral Society) and the opera orchestra.

Amalie Merz-Thurmer, a high soprano of recent but already wide fame, and our excellent baritone, Friedrich Broderson, sang the solo parts. The three concerts were well attended but not so well as was to be expected in view of the many foreign and other visitors who are at present invading Munich.

A NEW SOPRANO "DISCOVERY."

Sold out to the last standing room was a song recital given in the large hall of the Odeon by the recently "discovered" soprano, Gisa Bergmann, of Vienna, with Richard Strauss at the piano. On this occasion Strauss was seen and heard here for the first time in a number of years, and this gave the concert entirely devoted to Strauss songs, a touch of the sensational.



ROBERT HEGER,

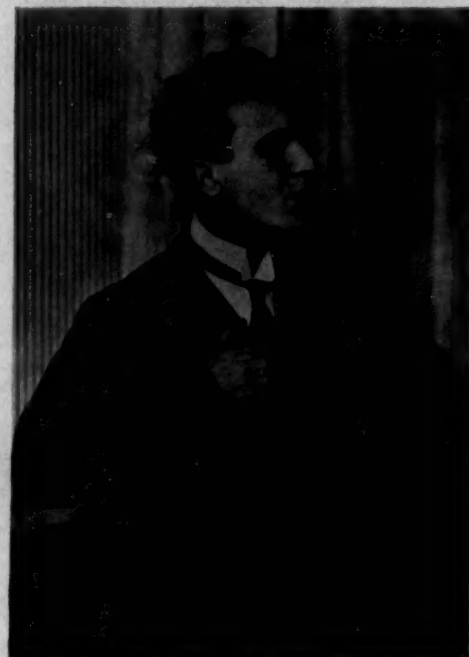
conductor Munich Brahms Festival, who will be made general musical director after Bruno Walter leaves Munich.

unbending backbone that our Opera needs (which has yet to be proven), then his final engagement would indeed appear as "a lucky strike."

ANOTHER "CRISIS."

Knappertsbusch had hardly been engaged when a new crisis broke out: Robert Heger, the excellent and very highly esteemed second conductor of the Opera received a call as Generalmusikdirektor to Weimar. The offer was tempting enough to cause Heger to hand in his resignation, which, however, was not accepted, firstly since he is bound to his present post by another year's contract, secondly because our Opera cannot afford to lose two leading artists—Walter and Heger—at once. Besides, Heger is as indefatigable a worker as he is conscientious. As a sort of compensation our Opera will give him the title of chief conductor and later on that of Generalmusikdirektor.

The third crisis, caused by the resignation of Siegmund



BRUNO WALTER,

conductor Munich Brahms Festival.

Another sensational event were the two recitals given by Louis Graveure. This great artist is so well known to American concert audiences that I need not dwell at any length upon his marvelous vocal and technical qualities, which were simply a revelation of perfect vocal art. It is true, Graveure's interpretation, during the course of a whole evening, appears over-cultivated at times, but the beauty of his voice and vocal style are on the other hand so overwhelming that the listener easily forgets the lack of a certain impetuosity and is simply carried away. And so it happened here.

CLARA CLEMENS' GIGANTIC UNDERTAKING.

Another American, Clara Clemens-Gabrilowitsch, the wife of the famous pianist-conductor, undertook to demonstrate on seven evenings a comprehensive review of the vocal literature and its development beginning with the folk-song and ending with Arnold Schönberg, the modern extremist. It was quantitatively, as well as from a musical

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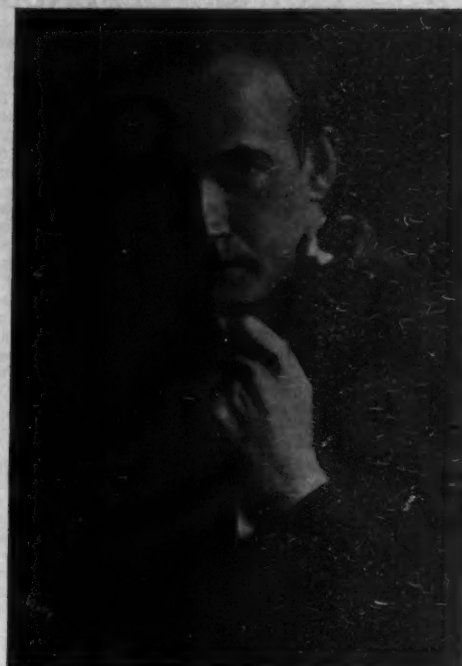
SOLOISTS WHO WERE HEARD AT THE MUNICH BRAHMS FESTIVAL



PAUL GRUMMER,
cellist.



ELLY NEY,
pianist.



JOSEPH SZIGETI,
violinist.

and linguistic point of view, a gigantic undertaking, and all the more to be admired as Mrs. Gabrilowitsch had memorized the whole program, which contained not less than the names and works of nearly sixty composers which the concertgiver sang in the original idiom. Her remarkable versatility of style and emotional expression, but above all her striking ability of touching on the undercurrent of typical national music and bringing its chief characteristics to light, gave immense proof of the intellectual as well as of the musical and artistic efficiency of this singer.

It was a daring task and on the whole, at least in the achievement of its final aim, decidedly successful, and yet more than a dry historical review. Mrs. Gabrilowitsch had

in Hedwig Rosenthal-Kannar an efficient and sympathetic accompanist.

THE NEW "RHINEGOLD."

The Opera has gone into vacation; a few days before closing its doors on a strenuous season it brought out a new staging of the "Rhinegold." The decorations are held in the same simplified style as those of "Walküre" which I described at length a short time ago. Here, too, the general impression of the scenic pictures (created by Leo Pa-setti and Adolf Linnebach) is one of lofty greatness. Everything unessential is omitted and yet nothing which pertains to the dramatic action and to the illustrative side of the music is missing. The stage illumination is as per-

fect as Wagner could have wished for in his boldest dreams; the hidden footlights which throw an indirect light upon the scene have proven to be one of the most useful and variable stage acquisitions. The musical part also has been newly studied under Bruno Walter, who gave a splendid reading of the score. Paul Bender's superb Wotan, Luise Willer's majestic Fricka (in appearance and voice), and Carl Seydel's Mime overshadowed all others.

Now the great iron curtain has closed down on a season covering a tremendous amount of hard work, tribulation, successes—and crises, to reopen in August for another of those famous opera festivals—the last under Bruno Walter's lead. Its end will be the close of an era—a glorious era—in Munich's musical life. ALBERT NOELTE.

OUT-DOOR MUSIC APPEALS TO AMERICAN VISITORS IN MUNICH

Particularly the Low Prices Appeal, Not to Mention the Other Summer Necessities Unobtainable (!) Here—Wagner at Fresco—The Shakespeare Stage Proves Quite Successful—Music Lovers Await the Munich and Salzburg Festivals with Interest

Munich, the Day After the Fourth.—To write about music when there is no music to be written about—that is something of a task—"etwas Aufgabe," as the inhabitants of this village might say were they accustomed to indulge in the American variety of slang. Next month we shall be swamped with it. The Munich Festival begins with the very first day of August, and Salzburg, only three hours away, follows suit with its own festival five days later. It is easy to see that there is going to be an awful quantity of rather heavy musical food to digest in the eighth month, especially if the weather continues as hot as it has been the last few days. Yesterday, just to make us Americans feel homelike, the weather god turned out a Fourth of July that was the hottest day I ever experienced in over five years' acquaintance with this place. In the evening the Deutsch-Amerikan Gesellschaft had some sort of a special celebration at the Loewenbrauekeller. "American novelties" were promised, but, not knowing exactly what they might turn out to be, we thought it safer and pleasanter to go to the Ausstellungspark instead; besides we are not especially fond of the Loewenbraeu product.

The day before we were quite flattered to read that all the handworkers of the city were going to knock off for the afternoon of the Fourth, until we discovered that it was not in honor of America but merely because they, as Socialists, are not in sympathy with the ruling powers in Bavaria, who still do not feel themselves as much republicans as the Socialists think they should. However, the demonstration ran its course without bloodshed this time, which is better than the week before. Further, the Premier, Graf Lerchenfeld, sent a Fourth of July telegram to the American press, thanking the American people for the aid given Bavarian women and children in the last few years. And that is all for the Fourth.

MUSIC APPROACHING.

There will be something about music in just a minute or two.

What particularly strikes one in Germany is the money. You carry it around by the handful. Yesterday we were getting 440 Marks for one dollar. It makes one ashamed to pay for things here. Last night five of us ate five hearty dinners at the restaurant in the Ausstellungspark and the bill, with the usual ten per cent. tip, amounted to 475 Marks, approximately \$1.10.

"Isn't it too bad," said Mary Kennedy, "that we haven't got this sort of thing in New York." (Mary Kennedy, who would be known as Mrs. Deems Taylor if she didn't belong to the Lucy Stone League; and Deems got here yesterday morning. They like the place.)

By "this sort of thing" she meant an opportunity to sit out under great horse-chestnut trees at pleasant tables, with good service and marvelous beer, and to listen to an excellent orchestra of forty-odd men playing a program of

fine music—it just happened to be all Wagner last evening. (I told you there would be something about music in a little while.)

It would, probably, be impossible to do the thing in New York. Ground in the city is too expensive, rents too high, food and drink (!) too high also, weather too uncertain (though no worse than here) and the season too short to make it pay. Tomorrow the fine Stadium Concerts are to begin where you are, but there is an unavoidable air of formality about them that does not exist here.

WAGNER AT FRESCO.

It was perhaps the Wagner program that drew an unusual crowd to the big outdoor restaurant. (Of course it is the better classes that go there, but all over Germany restaurants and cafes seem to be as full as ever.) By nine o'clock practically every seat was taken and there must be accommodation for well over two thousand. At eight Kapellmeister Paul Prill, for many years a great

favorite as leader of popular concerts here, took up the baton.

"Pooh, pooh!" said Deems and I, "what's the use of a program? We'll know what it is!"

The joke was on us. The piece sounded familiar but unplaceable. "Young Wagner," we both agreed. So we bought a program. Deems looked at it first. "Chopin's Polonaise in E," he read, and looked more puzzled than ever. Unfortunately he had got hold of the afternoon program, which was printed on the same sheet. After all, we were right. It was the "Huldigungsmarsch"—and there are a lot of other music lovers that never have heard it.

Next came the "Meistersinger" prelude and it was good to hear Conductor Prill take the opening passage up to the brisk tempo which the Munich tradition—incidentally the correct one—calls for. All the gentlemen leaders we have in America today take it much too slowly at the beginning, thus losing the proper contrast when the broader tempos come later on. The late Felix Mottl, as fine a Wagner conductor as ever lived, used to beat only two to the measure in those first pages.

So it went on through the evening. The orchestra sounded astonishingly full considering its comparatively small complement, only twenty-four strings against the wood-wind octet, four horns, two trumpets, three trombones (and tuba when called for) and tympani. Evi-

(Continued on page 41)

ANNIE LOUISE DAVID—Harpist

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"THE FUTURE OF AMERICAN MUSIC IN ENGLAND AND FRANCE DEPENDS ON OUR OWN MUSICIANS"

W. L. Coghill, of The John Church Company, Believes That American Music May Now Occupy Its Rightful Place in Europe

"The fact that thousands of American musicians go to Europe yearly and yet the American composition is so little known there proves to me conclusively that they have either kept their mouths shut or else have not been willing to present its merits. As I see it, the American seldom enters into a discussion or will argue with a foreigner when the subject of our music is brought up. Never taking the initiative, he is not only satisfied but very much pleased if the subject can be 'quickly dropped.' If forced to an expression of opinion, he goes 'Puzzlehead' (as portrayed by Hutchinson in his popular novel 'If Winter Comes') one better by developing an almost abnormal ability to see the other or foreign side of the subject. Since any argument must have an affirmative as well as a negative side, the conversation is continued without American participation in foreign affairs. In his failure to make known to the English and French the really fine things we have produced, the American musician is largely to blame for existing conditions.

"The general attitude in this country is that nothing worth while is created by the American-born and that the sight of the Statue of Liberty and the placing of foot on American soil by our foreign-born is destructive of musical inspiration. This attitude is one of falsity, for no one (except possibly the 'Select Circle of Faddists,' or those who can see nothing good in anything unless produced by themselves, Debussy, Brahms, etc.), believes that our piano literature worth while began and ended with MacDowell, or that many of our songs are not inspired interpretations of the beautiful texts used and distinctively American. We know we have musical compositions worth while. We have faith in our ability to produce. Then let us no longer be ashamed to back up our faith by exploiting on the concert stage the things that are worth while.

"Our attitude must be changed before the excellent music we have can take its rightful place in the musical world.



W. L. COGHILL,
of John Church Company.

Our American musician who goes to Europe today and fails to exploit our good American music both by public performance and defending its merits, commits nothing short of a crime against the efforts which are being made for recognition by those who have faith and are not ashamed of it."

THE REASON.

The above startling statement was made to a representative of the *MUSICAL COURIER* by W. L. Coghill, of The John Church Company, immediately upon his return from a two months' stay in London and Paris.

"How do you account for this condition and what should the publisher do about it?" Mr. Coghill was asked.

"Without the American artist's aid, the publisher alone can never hope to introduce our music as it should be. For example, after six weeks of effort in London to interest the leading English artists in our American compositions; claiming for our composers' works of unquestioned merit; denying all charges of 'commonplace,' 'lack of originality,' or 'lack of inspiration,' making a special effort to interest the leading colleges and conservatories to the extent that works by our American composers would be included in their educational system along with all other schools—in other words, after fighting the best fight for American music that I was capable of, I attended the first London recital of one of our American singers. With me at the time were two gentlemen whom I had specially tried to interest. Imagine my surprise when I found there was not one single American composition on his program. Is it this musician's impression that we have nothing worthy of a London recital program? A publisher's efforts must of

necessity be productive of more or less unsatisfactory results if to his claim of merit the artist fails to agree, and through failure to include the works in his or her program practically takes issue with all claims of merit, does not the artist in reality take sides with those who say 'We have nothing worth while?'"

"Did you find that the English musician was willing to know about the American music with the same degree of interest that we receive English compositions here?" Mr. Coghill was asked.

"England must be given credit for some interest in American compositions, particularly those which are obviously worth while. In London I found a national demand for our music, for they know that we have excellent numbers and are more than willing to try them. In America, the English publisher supplies his compositions demanded by our masses. There is that same demand for American music in England but it has not been supplied. Everyone knows the reason for the big publishing houses of English, French, German and Italian music here in this country. It is because every foreign musician who comes over here is an individual fighter for and booster of his country's music. These big publishing houses are flourishing on account of their countrymen's attitude.

OUTLOOK ENCOURAGING.

"However, I can see a marked improvement in the situation during the last couple of years, and the outlook over there is mighty encouraging to me now. It will be nothing short of a crime if the Americans who are abroad this year do not sing or play American compositions and talk about them everywhere they go, just as the foreign musician who comes over here introduces his native works, talks of them, and never for a moment lets you forget what his country is producing and how valuable these contributions are to the world. It makes no difference whether the selections are worthy or not; he tells you that they are, and to prove his faith in them introduces them upon every occasion. The American artist must do the same—have faith in his own music and say so.

"Alfred Coates, the English conductor, was so impressed with some of our American orchestral works that he is determined to introduce three of them at his London concerts this season. Sir Henry J. Wood, another of England's great orchestral conductors, is interested to know more of our good American music—which he knows we have. Sir Landon Ronald, still another of England's great conductors and director of England's largest school of music, 'The Guildhall,' knows we have music worth while and expressed a strong desire to become more familiar with the same. While there I had hundreds of letters from teachers, directors, musicians, all wanting information regarding the American composition.

A BOOST FOR AMERICAN MUSIC ABROAD.

"I did not confine my efforts to the catalogue of The John Church Company. I was there to present American music. What do the English care who the publisher is? What they want is to become familiar with our best. Most of the American music sold in London is sold on commercialism purely—the kind that 'Little Mary behind the ribbon counter' can both play and appreciate. The real advancement of American music lies in the doing away with the small, commercial aspect.

"One of the most loyal friends that American music and musicians have is Alfred Wolfe, director of the Opera Comique and conductor at the Metropolitan last season. He is one person who is saying good things about American music in France. There are many others in Paris, however, who are not only willing to sing and play our compositions but are also eager to know more of them. Gabriel Astruc, who built the Theatre des Champs Elysées, and who, as impresario, has presented to the French public some of the world's greatest artists, assured me that he would arrange a big concert during the coming season at which our American music would be featured. Notwithstanding the busy times at Genoa, I was granted a most interesting interview by Prime Minister Poincaré—and American music was the sesame. I have but one desire, and that is to make the emphatic statement to the American musician: To have faith in his own music; to sing it, play it, talk it, discuss it, and even get in an argument over it while he is in Europe, and thus help place his own musical product before the world, so that it may occupy its rightful place."

Mr. Coghill has made a sincere and just appeal to the American musician. There is no one who understands the situation better than he. If all had his faith the world would not remain in ignorance for long concerning the really great music America has to offer.

M. J.

Cincinnati Conservatory Applications Heavy

The splendid performances of opera which are attracting capacity audiences to the Cincinnati Zoological Gardens nightly this summer are significant in more ways than one, not the least of which is the fact that the large proportion of the singers as well as the conductor (Ralph Lyford) are Americans.

No less than fourteen of the singers engaged for the summer opera are graduates from the department of opera of the Cincinnati Conservatory of Music. In other words, American singers with talent and operatic aspirations are able to secure both educational and professional experience in their chosen profession in Cincinnati. This condition is beginning to obtain in some of the other music centers in this country, but Cincinnati, living up to its past reputation

in matters musical, is again in the vanguard in giving recognition to its own talent obtained in its own city.

Mr. Lyford, who has conducted the opera through three successive seasons at the Zoological Gardens, has built up a strong department of opera at the Cincinnati Conservatory of Music in recent years, and, through the training in all phases of the work which its pupils have had, has made it possible to launch them without delay.

Operatic aspirants with promising voices have been quick to realize the possibilities of training in Cincinnati, with the result that applications for next season are overwhelming.

Richard Hageman's New Appointment

As announced editorially in the *MUSICAL COURIER* recently, Richard Hageman has been appointed associate musical director and first conductor of the French repertory of the Chicago Opera. Mr. Hageman, who is to sail for Europe on the steamship "Paris" on August 22, with Mrs. Hageman, will hear artists who have made big names for themselves on the other side, with a view to securing some of them for the Opera in Chicago. Although Mr. Hageman



Ira L. Hill Photo

RICHARD HAGEMAN,
the new associate musical director and first conductor of
the French repertory of the Chicago Opera.

does not need any introduction, a short biography is here appended.

For thirteen years he was conductor at the Metropolitan Opera House, New York, but before then he conducted in Amsterdam, Holland, where he remained for five years. In Paris for two years he was associated with Matilda Marchesi, the famous vocal teacher. For five seasons he was conductor of opera and symphonic concerts at Ravinia. He has met with great success, also, as a composer, coach and accompanist. The list of artists who have been coaching with him and those for whom he has played accompaniments is so extensive that in stating that he has helped and played for all the world's famous artists who have come to America seems sufficient. Mr. Hageman was born in Leeward, Holland, his father being Maurice Hageman, former director of the Amsterdam Conservatory of Music, and his mother, Francesca de Majowski Hageman, was a Russian and a court singer in Holland. The Chicago Opera is to be congratulated on having been able to secure the services of so able and distinguished a conductor.

Metropolitan Opera Chorus School Has Many Advantages

Edoardo Petri, director of the Metropolitan Opera Company's Chorus School, recently expressed himself as follows in regard to the work and purpose of this school:

"Our work comprises the studying of a certain number of operatic choruses—that is to say, a number of those choral works in which the structural frame of a score requires an extra large mass of men and women for its complete effect. Then, when such operas are performed by the Metropolitan Opera Company, the chorus school is brought in to swell the ranks of the regular chorus. The course of study in the Chorus School is absolutely free of all charge, and the pupils are under no expense whatsoever. Moreover, whenever they take part in a performance or at a stage rehearsal, they receive a proportionate compensation."

Mr. Petri concluded by saying that, to the above advantages should be added the extraordinary one, namely, the opportunity of being under the direction of the noted chorus master, Giulio Setti, when singing together with the regular chorus.

Fine Church Position for Seibert Pupil

As announced in the *MUSICAL COURIER*, Henry F. Seibert will become organist and choirmaster of Holy Trinity Lutheran Church in New York in the fall. He now holds that post at the Trinity Lutheran Church, Reading, Pa., and his successor will be Carroll Hartline, a pupil of Mr. Seibert. At present Mr. Hartline is organist of St. Stephen's Reformed Church in Reading.

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THE STADIUM CONCERTS

JULY 17.

The Stadium concerts are, as a rule, favored with good weather, and Monday evening, July 17, saw the usual large attendance at the Lewisohn Stadium. Harry Kaufman appeared on this program as the first soloist of the audition winners. He played the extremely difficult Liszt concerto, No. 1, in E flat, which served to display to excellent advantage his admirable technique. His brilliancy of execution, his smooth, polished style, clarity and resiliency and a sympathetic touch made the performance one such as to draw forth the most enthusiastic applause. As an encore he played the G minor prelude by Rachmaninoff. The heaviness of the air put him somewhat at a disadvantage as far as resonance was concerned. But this was also true of the orchestra at times, especially the string section.

The American composer represented on this program was Henry F. Gilbert, whose Indian sketches were well rendered by the orchestra. The set consisted of a prelude, invocation, camp dance and snake dance. Henry Hadley conducted with his customary skill. The entire program was as follows:

Overture to Rienzi Wagner
Scenes from the Picturesque Massenet
Piano concerto No. 1, in E flat Liszt
Pathetic symphony, No. 6, in B minor op. 74 (two movements) Tchaikovsky
Indian Sketches Gilbert
Carnival in Paris, Op. 9 Svendsen

JULY 18.

Julia Claussen was the soloist on Tuesday evening, but owing to the downpour of rain the audience was not as large as it should have been for an artist of the caliber of the contralto. However, those who did attend the concert were amply rewarded, for Mme. Claussen's luscious voice of wide range immediately won the hearts of her listeners in the "Liebestod" from "Tristan and Isolde" and the "Page's Song" from "Les Huguenots." Of course she was encored and graciously gave several extra numbers. The orchestral works heard were by Elgar, Weber, Schubert, Richard Strauss, Liszt, Deems Taylor and Bizet.

JULY 19.

Wednesday evening was Symphony Night, Beethoven furnishing the first half of the program with his fifth symphony. MacDowell, Debussy and Chopin were the composers whose works were programmed after the intermission.

JULY 20.

Tchaikovsky-Wagner Night brought forth the former's fifth symphony and selections from the latter's "The Flying Dutchman," "Parsifal," "Siegfried" and "Götterdämmerung." Wagner's "Traume" also was programmed.

JULY 21.

André Polah, the violinist, was the soloist at the Stadium on July 21. It was one of those still, beautiful evenings, and every note of the Bruch G minor concerto could be heard distinctly. He gave a masterful performance of this too-often-heard work and the audience forced him back for an encore—also loudly applauded.

Conductor Hadley scored another brilliant success as a composer when he gave a delightful reading of his three new numbers—"Autumn Twilight," "Wood Pixies" and "A Night in Granada." All were enthusiastically received, but the last mentioned was so well liked that it had to be repeated.

The rest of the program, also splendidly given, contained the "March of the Boyards" (Halvorsen), "Polovtsian Dances" from "Prince Igor" (Borodin), overture to "The Bartered Bride" (Smetana), Andante Cantabile for strings (Tchaikovsky), and the Strauss "Blue Danube" waltz.

JULY 22.

The program for Saturday evening had another new work by an American composer, "Overture on Negro Themes" by James P. Dunn, of Jersey City. Mr. Dunn has gathered these suggestions on Negro music from many curious sources, and his score is believed by many to be one of the most typical American-African that has yet been devised. The remainder of the program was as follows:

Overture to Raymond Thomas
Egyptian Ballet Luigini
Clair de la Lune MacDowell
March of the Janizaries Hoamer
Siegfried's Rhine Journey, from Götterdämmerung Wagner
The Lost Chord Sullivan
March, Ruins of Athens Beethoven
Molly on the Shore Grainger
Dance of the Hours from La Gioconda Ponchelli

JULY 23.

Judson House was the soloist at the Stadium Sunday evening concert, July 23, and by his excellent art at once won and held the large audience which had gathered in spite of the threatening rain, which, however, failed to materialize. In "Una furtiva lagrima" from Donizetti's "L'Elisir d'Amore," and Walter's prize song from "Die Meistersinger," Mr. House demonstrated his ability, not only to sing with fine breadth and clarity but also to sing English so that even in that vast arena it could be perfectly understood; his diction was a pleasure to hear. After the Wagner number he won renewed applause by his masterly rendition of the "Largo" from "Xerxes."

Of special interest in the orchestral program was the Hadley suite entitled "Silhouettes," characteristic of the Spanish, French, Italian, American, Egyptian and Irish. In response to continued applause the last was repeated, the audience enthusiastically acclaiming Mr. Hadley both as a conductor and as a composer. The remainder of the program consisted of the Wagner "March of Homage," the overture to Massenet's "Phedre," the Strauss tone poem "Don Juan," the "Swan of Tuonela" of Sibelius, and the Chabrier rhapsody, "Espana."

Tillotson Bureau Activities

Alexander de Brulle has just been taken over by the Betty Tillotson Concert Bureau for the season of 1922-23. His New York recital will be given early in the fall.

A group of Tillotson artists will appear in Wyoming,

N. Y., this fall. Among them are Margel Gluck, violinist; Steel Jamison, tenor, and Daisy Krey, contralto.

A program by J. Warren Erb, pianist, and Steel Jamison, tenor, was broadcasted from the Newark station on July 24. Daisy Krey will also be heard by radio from the Newark station.

Mme. Nikoloric, American pianist, will be heard at Jordan Hall, Boston; her New York recital will be given in Aeolian Hall. Mme. Nikoloric is spending the summer at Englewood, N. J.

I SEE THAT

Alice Miriam, a promising young soprano of the Metropolitan, died on July 22.

It is reported that Andreas de Segurola will direct the opera season in Mexico City next fall.

The Pavley and Oukrainsky Ballet has returned from a successful six weeks' engagement in Mexico City.

The New England Conservatory of Music has acquired the entire library of the 301st Artillery Band.

Marguerite Namara is to tour with the London Symphony Orchestra.

The Cincinnati Conservatory of Music will inaugurate a concert bureau.

S. E. Macmillan has been appointed manager of the St. Louis Symphony Orchestra.

The largest organ in any theater in the world is nearly ready for use in the new Eastman Theater, Rochester.

T. S. Lovette, Welsh pianist and pedagogue, sailed for Europe last week and hopes to get there before the death of his father.

Helen Jeffrey is to be soloist at the Stadium Concert on August 1.

W. L. Coghill, of the John Church Company, believes that the future of American music in England and France depends on our own musicians.

Florence Otis will sing at the Country Club, Woodmont, Conn., on July 30.

After enjoying a well earned vacation in Averill, Vt., Alice Garrigue Mott will reopen her New York studio on September 11.

Albert Spalding is writing a string quartet.

Walter Damrosch's memoirs will appear serially in the Ladies' Home Journal, beginning in October.

Frank W. Healy, of San Francisco, is convalescing from several surgical operations.

Barbara Maurel has made a fine Columbia record of Frank H. Grey's "At Eventide."

The course of study in the Metropolitan Opera Chorus School is absolutely free of all charge.

Manuel M. Ponce has dedicated his "Gavotte and Musette" to Ernesto Berumen.

The Chicago Opera season in Chicago may open with "The Love of Three Kings," with Mary Garden singing Fiora.

F. H. Haywood has introduced voice culture taught in classes as a regular subject at the University of New Jersey Summer School.

Wilhelm Knappertsbusch will be Bruno Walter's successor as opera director in Munich.

Enrico Caruso, Jr., is reported engaged to Eleanor Canessa, a seventeen year old Neapolitan girl.

The Board of Estimate and Apportionment has passed the resolution for the establishment of an art center in New York as a memorial to those who lost their lives in the war.

Phoebe Crosby is now under the management of Antonia Sawyer.

The fifth in a series of summer recitals was given at the studio of Edwin Hughes on July 14.

Florence Easton will return from Europe sooner than she expected and therefore will be available for concerts in America from September 20 to October 20.

B. Frank Wood, president and founder of the B. F. Wood Music Company, died on July 19.

Percy Grainger has been booked for thirty concerts in Norway between September 8 and October 13.

On August 10 the Vanderbilt Studios will open two new studio buildings on East Ninety-second street.

Alice Gentle has been doing especially fine work so far this season at Ravinia Park.

Rudolf Larsen will give a violin recital in Town Hall on November 3.

The Stadium Audition Committee referred to William Simmons as "a perfect representative of the art of singing."

Ethel Leginska gave a concert of her own compositions in London.

Among the latest artists engaged for next season by the Chicago Civic Opera are Crimi, Schwarz and Steschenko.

L. E. Behymer left New York last Saturday for California.

The Endicott prizes will again be offered at the New England Conservatory next season.

The London String Quartet has been booked for a three months' tour through Scotland and Spain.

A revival of "Julius Caesar" was the feature of this year's Handel Festival in Göttingen.

Joseph Labor, an eighty year old blind composer, has just had his latest work produced in Vienna, a mass in A major.

Oscar Saenger believes that American singers would make good in opera if given an opportunity.

Sousa and his band have traveled over 800,000 miles giving concerts.

"Interdependence" is the watchword of Ernest Briggs, the progressive manager, of New York.

G. N.



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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JULY 27, 1922 No. 2207

It is reported that Andreas De Segurula, the former Metropolitan basso, will direct the opera season in Mexico City next fall.

Paris does not fear heavy programs, whatever New York may feel about it. Risler, the noted French pianist, played recently a program consisting of three Beethoven sonatas, op. 109, 110 and 111—and by way of encore the "Death of Isolde" and "Au Soir," Schumann.

It is not at all improbable that the Chicago Opera season will open with "The Love of Three Kings," with Mary Garden singing her customary role of Fiora. That Mary Garden will, in all probability, open the season is practically assured, and this in order to honor the ex-General Director, now only one of the most popular singers of the company. The management is to be congratulated, as the action will meet with the general sanction, as after all Mary Garden is very popular with the Chicago public.

The American Conservatory of Music of Chicago, so well managed by John J. Hattstaedt, its president, who has brought to Chicago many artists of international reputation and who this summer directed a master class, held by Josef Lhevinne and William S. Brady, has added to its own glory by harboring one of America's best known supervisors of music, George H. Gartlan, of New York. Mr. Gartlan's three weeks' session at the school opened most auspiciously Monday, July 18. Supervisors of music from all over the country have taken advantage of the course, the registration being exceptionally heavy, even though the time of the year was not as propitious as had Mr. Gartlan been able to come to Chicago three or four weeks sooner, as music supervisors have only a limited number of weeks for vacation.

Ralph Flanders, general manager of the New England Conservatory, announces that the Endicott prizes for excellence in composition, which were awarded at the last commencement in June, will also be offered for the season of 1922-23. The gifts, which are in money, presented by N. Wendell Endicott of the board of trustees of the conservatory, have acted as a great stimulus among the students and have encouraged an active interest in serious creative work. There are five prizes ranging from three hundred down to one hundred dollars, and each award will carry with it a scholarship in composition for a full year at the conservatory. Any student in any department who has registered continuously at the conservatory since October 1, 1922, will be eligible. The compositions will be received between March 15 and April 1, 1923. Both Mr. Endicott

and the New England Conservatory are to be congratulated upon giving young students such an opportunity, and it is to be hoped that many more musical institutions will follow suit.

The Chicago Civic Opera may, after all, again invade the East this coming season. True, the company will not appear in New York, but a little bird has whispered to a MUSICAL COURIER representative that Boston would again be visited by the songbirds from the Windy City.

WELCOME TO OUR MIDST

A Welsh baby appears on the scene, hearty, healthy and well made, now about six months old, having been born in March of this year, Hughes & Son, publishers, Wrexham, Wales, being its parent and chief provider, and W. S. Gwynn Williams, editor, its god-parent, guide and guardian. It is a precocious child, already at this early age, being bilingual, expressing itself fluently in both Welsh and English. Its name is Y Cerddor Newydd. It appears monthly, dressed in gray paper, and is full of interesting matter—at least, the English part is interesting—we would hate to have to pass on the Welsh.

It may be remarked that if America—big overfed and overgrown baby that it is—had half as much desire to keep out foreign influences and foreign languages and to preserve its own, as has little Wales, it would be well for America!

GOOD NEWS—IF TRUE

Glancing through the pages of "Die Woche" in a Munich barber shop, we saw a picture of Mr. Wymetal, for many years past first stage manager at the Vienna Opera, accompanied by the statement that he had been engaged for the same position at the Metropolitan next season. Very likely this will be stale news by the time this paragraph reaches New York; and, if true, it is good news. Wymetal is a thoroughly trained and widely experienced operatic stage manager. Further, he is a gentleman, which means a lot, both for the opera personnel and the public. His mother—unless our memory plays us a trick—was an Englishwoman, and he speaks our language perfectly. This news—if true—doubtless means the disappearance of Samuel Thewmann. There are few who will mourn his absence. It was presumably through the recommendation of Conductor Bodanzky that Thewmann came to the Metropolitan. Mr. Bodanzky, indeed, appears to have been the only one aware of his genius, for he certainly had made no noticeable reputation himself even in Europe. It did not take him long to prove that his work was not up to the standard required there. No wonder, for he had had practically no experience; such work as he had done had been in second class houses. We look forward to a decided improvement at the Metropolitan.

ERIC AND DAD

Amusing as are the stories that come from Vienna of Papa Korngold and Little Eric and their row with the Opera because forthcoming performances of "Die Tote Stadt" have been cancelled in retaliation of the old man's remarks about "intrigue" at that sacred home of the arts, there is also a tragic side to it all, more details of which are told in Paul Bechert's article on "The Strauss-Korngold Controversy" on page 24 of this issue. The mere fact that Dad is one of the leading critics of the town does not help Eric to bear up under the disappointment and annoyance of such a setback.

It is all terribly childish and petty. Why cannot artists (and critics) also be men? Such jealousy might be forgivable among stupid people of small educational and smaller minds, but the Korngolds, pere et fils, are not that. Far from it. The father is a man who had already made his reputation before his son startled the world by writing a symphony at the age of two, or something like that. And Little Eric is the world wonder prodigy. The idea of a boy of twenty turning out such a work as this same "Tote Stadt" which, as someone has said, put life into the dead city, is truly amazing. The more one thinks about it the more amazing it becomes, and one can augment the effect at will by merely looking around and sizing up our cubs of twenty and trying to think them into young Eric's shoes. The shoes won't fit, however you twist them.

Perhaps the most amusing feature of the whole thing is that Richard Strauss and Eric Korngold seem to be mutually jealous of each other. One would think that Strauss, being twice the boy's age, would stand somewhat "in loco parentis" toward him. Certainly the boy could hardly compliment Strauss more highly than he has done by faithfully copying his style and manner. Perhaps Strauss feels

THE DREADFUL PRIMA DONNA

Our perky neighbor, the Saturday Evening Post, carries out its duties as the oldest of the family in most exemplary manner, striving to guide erring and ignorant America in the way that it should go, and exhibiting a keen and conservative judgment upon the subjects which it deems worthy of treatment either editorially or in special articles.

But why does the perky Post set a sharp and biting tongue against the prima donna? Is she a national danger, or even a national problem? Is the youth of America rushing or flying or flopping into the candle flame of the prima donna's wicked wiles and getting singed in such vast hordes that the Post must take it upon itself to stretch out a protective paw?

Scarce had one story—a serial—been completed, showing how selfish, self-centered, unloving and unlovely the First Lady could be, than another, a shorter one, indeed, but no less impressive, was offered to the reading public. Each of these stories was a warning. In each, the man barely escaped in time, barely realized, before falling into the bottomless pit of prima-donnadom, that this was not for him and he must grab off the sweet little unimportant unsung and unfamed home-body while the grabbing was good.

Not that the Post is always averse to setting a glamour on the stage. The articles of Kathleen Howard were certainly not calculated to frighten off singers or suitors, and even the movies were mildly treated in Harry Leon Wilson's tale of Merton, in which it is clearly made to appear that even a boob may succeed at Hollywood, and the bigger the boob the greater the success.

But the First Lady of opera, as per the Post, must be a dreadful bird. The two tales here alluded to, so much alike that it might be called the twice told tale, represent the dear lady as so wrapped up in her art and in herself that she has no time for any ordinary male man, and evidently the moral is intended to be "art or home" but not "art and home."

The first tale tells of the beginning of a love affair between a mere man and a footlight idol of grand opera. (One wonders all the way through which of our successful First Ladies this one was patterned after.) Anyhow, she suddenly drops the mere man and takes up with a "genius" who is discovered fiddling in an Atlantic City café. There is a convenient girl in the background, hovering around to catch the mere man on the inevitable rebound. What becomes of the operatic lady is not told. Apparently it does not matter.

The other tale tells of the struggle of the lady to tack the First—the Prima—to her name; of the struggles of her parents to pay the bills during her long course of study, and of how she gradually, gradually forgot the man patiently waiting for her back home. Her letters at first came weekly, then monthly, then—but let the story of the letters tell itself:

"It was after her first important public appearance, as Azucena, in 'Il Trovatore,' that they became—not monthly. But by that time her personal letters were not Edgewater's only means of learning what Blanche was doing and where she was. There had been first of all two or three small blue-marked items in the Manhattan Musical Courier. . . ."

Finally she came home and talked to the mere man such a string of stuff about herself, and only about herself, that he rushed away and cast himself into the waiting arms of the other girl, and remarked as follows—quite a new form of proposal: "I'd like to talk about myself awhile. Or the plumbing supplies business. Or the way a tailor cut my last suit. Or the way daffodil leaves are appearing so early this year. I think I'd prefer to talk a while about myself before any other subject—" And the girl, of course, accepts, knowing it would be his last chance, and she would have her chance, after the ceremony, for all the rest of her life.

Are prima donnas so dreadful?

that his copyrights are being infringed upon and bites taken out of his royalties? But it is more than probable that Father Julius is chiefly to blame for the whole muss, for he seems to be as fussy as an old hen with one lone chick. It must be pretty tough to be the son of a critic anyhow!

SUBJECTS FOR AMERICAN OPERA

Under the heading of "Stumbling Block of the American Grand Opera," Theodore Stearns contributes an article to the Chicago Herald and Examiner, of which he is the regular musical critic, in which he expresses the opinion that the chief difficulty with American opera is the lack of suitable subjects for librettos.

"What handicaps composers in trying to write an American opera is the lack of American stories that will 'stage.' Our country is, historically, still dependent upon the Puritan, the Pioneer, the Savage and the Skyscraper. These subjects are full of romance but are too close to the primitive to escape being ridiculous or to be appealingly effective on the operatic stage."

That raises a highly interesting question, and one that will have, sooner or later, to be settled one way or the other: the question of Americanism in opera, that is to say, the American subject, the story based upon American life, upon American history, upon scenes laid in America.

And this is not a question lightly laid aside, to be settled by each individual composer according to his own taste in the matter. It ought to be just that. But it is not, because those friendly and solicitous people who are ever ready to lend a helping hand provided you think as they do and do as they say, have more than once of late put forward remarks and opinions as to what the American opera ought to be.

Also, furthermore, it is reported that Sousa has determined to compose a grand opera for Mary Garden and that it is to be written on a strictly American subject. And there has been talk of prize competitions to be limited to operas on American themes. Then, again, a good many of the American grand operas that have already been tried out have been on American subjects, some of them on Indian subjects. So there seems to be a feeling in the air that favors the strictly American theme.

This brings to mind two separate lines of consideration. The first is that of picturesqueness, the second is that of nationalism, and the two are closely associated.

Picturesqueness—that embraces such things as local color, the use of folk songs and folk dances, of folk idioms. It is also possible without these things, in which case it simply aims at the expression of a particular place, time and feeling.

This picturesqueness is found in such works as "Boris Godounoff," which the composer strives to make strongly Russian, using Russian scenes, Russian idioms, Russian history. It is found to a small extent in "Madame Butterfly," in which Puccini uses a sort of pseudo-Japanese idiom in places. Sullivan does the same in the "Mikado." It is found in another form in Wagner's "Nibelungen Ring," in which he endeavors to express the barbaric splendor of the middle ages.

It is to be observed that nationalism, as in "Boris," and the picturesqueness of local color—verisimilitude—are not exactly the same, but are closely allied, the real difference being as to whether the writer is expressing the picturesqueness of his own country or of some other country. If "Carmen" had been written by a Spaniard it would have been nationalistic. Written by a Frenchman it is merely picturesque.

But there is a third phase to all of this, and a very much more important phase. For, setting aside the picturesque and the characteristic, we find that the great majority of successful operas possess neither of these attributes. We also find that the great composers have been most inspired by subjects laid in foreign lands, or penned by foreign writers, and that they have not given themselves the least trouble to imitate the characteristic idioms of those lands in their music. Just let us pick out a few subjects at random and see what the composers have done with them.

From the Italian composers we get "Traviata" (French), "Aida" (Egyptian), "Lucia" (Scotch), "Il Ballo in Maschera" (American), "Butterfly" (Japan), "Bohème" (French), "Girl of the Golden West" (American), "William Tell" (Swiss), "Barber of Seville" (Spanish), "Falstaff" (English), etc., etc. From French composers we get "Faust" (German), "Carmen" (Spanish). Wagner started off with the "Liebesverbot" taken from "Measure for Measure" of Shakespeare; this was followed by "Die Feen," a fairy story; then came "Rienzi," a story of Rome written by an Englishman; then the "Flying Dutchman," a Dutch legend. "Tannhäuser," "Lohengrin," "The Nibelungen," "Meistersinger," are old German, but in them all he uses almost no folk idioms; the music is simply his own expression of the characters and passions of his dramas.

He then went on and wrote "Tristan," which is Irish, but into which he did not introduce a single Irish reel or any other Irish idiom; and "Parsifal," which is Spanish, and has for one of its leading motives—not a Spanish tune—no, but the "Dresden Amen." Saint-Saëns, like Gluck, leaned toward the ancient East "Samson," "Dejanire"—while Massenet gave us "Thais."

Evidently neither nationalism nor the picturesque had any marked influence on the work of any of these composers. They wrote music, not politics, and used the picturesque and nationalistic only when it added to the beauty of their work. No one, for instance, will find what we call nationalism in the "Nibelungen Ring," nor will anyone find "Tristan" any less German than the "Meistersinger." Nor will anyone find "Cavalleria" more Italian than "Traviata" or "Lucia," in spite of Mascagni's use of a "Siciliana,"—or "Louise" more French than "Thais." Very few of these composers were inspired to write music to stories of their own countries in our own times, and when they did they almost always used people of the lower classes, as in "Louise," "Cavalleria," "Pagliacci."

It is also a question in the mind of the writer whether a libretto ever actually made a work live or killed it. There is a very decided doubt on this subject, for two reasons. The first is that, as a matter of fact, great music lives, and had there been any really great music in these operas which have failed it would have lived apart from the opera. It has, indeed, as is proved by our familiarity with overtures and arias from operas otherwise forgotten. Yet, on examination, it will be discovered that the amount of good music in these works was always greatly exceeded by the amount of poor music—and one tune does not make an opera any more than one swallow makes a summer. Who, for instance, has not been wofully disappointed by the dreary waste of music in "William Tell" after the splendid overture?

We hear a great deal about "form" and "construction" of successful librettos. That, also, is pure fallacy. The fact is that all that is needed is a plot that suggests to the audience real feeling, real passion, real fun. A combination of circumstances which instantly, without explanation, appeals to the audience as being the sort of thing that would arouse feeling in themselves. But even that will not make an opera unless it is set to first rate music.

For opera is music. Libretto construction within reason, of course, has nothing to do with its success. Feeling in the plot has much to do with it. Just stop to think, for instance, of the absurdities, dramatically speaking, of "Aida" or "Trovatore!" "Aida" has scenes calling for a stage setting, with the long necessary waits before and after while the setting is being set up and taken down, consisting of nothing but a single duet. Dramatically it is not worked up at all. But this is to be observed: we get to know before this point is reached how much these characters must hate or love each other. The reaction of their feelings interests us. And then, such music!

That is really the secret of the opera libretto—to get the hates and loves of the characters set early so that the audience thoroughly understands them. (And the simpler they are the more easily they are understood.) Then, no matter how they are brought together, or whether there is any reason for the scene or not, you know that they will get action. Given lovers and a jealous husband or wife, given family animosities, as in "Romeo," given illicit love, parental authority, greed, lust, ambition, and we have automatic action. Is the public going to ask for "construction?" Does the public care how or why the characters happen to get together for any particular scene? Not in the least—no more than the crowd on the street that takes in a dog fight cares to whom the dogs belong (so long as they are not their own) or how they happen to be in the same place at the same time.

Operas made from novels or plays are very often highly "sketchy" of construction. They take the general plot, the broad lines, the essential scenes of love and hate, and omit all the rest. If there are too many explanations they soon become incomprehensible. Since one understands scarcely a word, they have to be more or less conceived as pantomimes. Look, for instance, at almost any good libretto! You find the story can be reduced to a few scenes, a few words. "Siegfried"—the forging of the sword, the killing of the dragon, the finding of Brünnhilde; "Butterfly"—the marriage, the lonely waiting, the return of the husband with his American wife; "Tristan"—love, dishonor, discovery, death; "Traviata"—love, reunciation, death—and you will note, too, that this latter appeals to us, dramatically, the

least of all of these because we are not especially sorry for the heroine, nor is the matter of family pride and position sufficient to explain her reunciation. But with "Siegfried" we are greatly interested in his efforts to forge the sword, we greatly hope that he will not become the victim of Mime; we are with him in his loneliness, his desire for companionship—elemental feelings—and we go with him up the mountain to where Brünnhilde is lying; we are interested in his conquest of the fire, we are glad when the lovers are united.

And who cares where these scenes are laid. The "Nibelungen Ring" might be among the Aztecs and we would be just as happy about it, "Il Ballo in Maschera" might be played in Sweden, where it was originally planned to be played, and only transferred to Boston for political reasons, and we would enjoy the jealousies, the sufferings and the loves of the characters, and the beautiful music, just as much. People are people the world over, and if occasional operas, like "Carmen" and "Butterfly" can only be conceived of in certain particular countries, that does not alter in the least degree their basic strength of elemental feelings, so simple that we can all grasp them instantly.

Why should American composers be expected to write to American themes? Why should we be limited when the great composers of Europe have felt themselves to be perfectly free? What have Indians or Negroes or Puritans to do with it? The Italians went to England and Scotland for their subjects. Why did not British composers set Scott and Shakespeare to music? Why did not an Irishman or a Welshman write "Tristan?" Why did not a Spaniard write "Carmen" and "Parsifal?" Look at the story of "Butterfly!" It was originally written by a Frenchman, Pierre Loti, a naval officer who had lived in Japan, and who, it is not improbable, was himself the original Pinkerton (although his Madame Butterfly—he called her Madame Chrysanthemum—did not kill herself but is heard from again in "La Troisième Jeunesse de Madame Prune.") The story was then made into a magazine tale by an American—it may have been original—perhaps the similarity to the Loti book was just an accident. It was then staged by Belasco, then made into a libretto in Italian for Puccini. Anything nationalistic about that? Not at all! It took a good many writers to make that story, but it finally turned out a wonder.

Mr. Stearns calls attention to the fact that some of us write our own librettos and says "our expert dramatic writers must come to the rescue." Exactly! We write our own librettos because we have no money to pay the big advance that is demanded by expert dramatic writers before they will put a finger to it. They will not consider the royalty basis. Why should they? There never have been any royalties for American opera. Would Belasco have considered letting an unknown American composer, or any American composer, have "Madame Butterfly" and "The Girl of the Golden West" without a substantial money guarantee? Perhaps. But if he did he would do it purely as a matter of patriotism, and patriotism is not business.

Yet this is not always the case. It will not do to exaggerate the difficulties. The writer has had some amusing experiences, and one (at least) very gratifying experience. This latter, to begin with what is pleasant, has resulted in obtaining permission to use Joseph Hergesheimer's "Mountain Blood" as the subject for a grand opera. There was no difficulty whatever. An ordinary letter sent to Mr. Hergesheimer through his publishers, a courteous reply, and the matter was settled. On another occasion, however, it was not so simple, and there was an amazing lack of courtesy shown. This is how it came about:

A very noted patron of opera in America suggested a subject to the writer—a play by a famous American author. A letter was written—no reply; another letter written, on the assumption that the first had not been received, and again no reply. So this author may be assumed either not to be interested in American opera, or desirous of holding this play for, perhaps, the movies.

Why not? That is a matter American composers must be prepared to face. First rate, successful, dramatic works have a great financial value. To give rights for their use to anybody complicates their sale to other purchasers. For instance, the grand opera composer may say it will do no harm for him to set the play to music; it may never be performed, it could still be used for the movies or for any other purpose. But that is not a fact. The fact is that a lien of any sort on a work ties it up and makes it difficult to sell.

As to plots, there are plenty of them along Broadway.
(Continued on page 25)

VARIATIONETTES

By the Editor-in-Chief

Berlin, July 2.—Before I left gloomy and sodden Hannover I had one smile when I saw a placard announcing: "Grosses Richard Wagner concert im Schlossgarten; anschliessend Tanz." (Grand Richard Wagner Concert in the Palace Park; followed by dancing.)

On the way to Berlin I stopped at Bad Pyrmont, lovely little cure resort with wonderful parks and a delightful old castle belonging to the Duke of Waldeck, whose family always were great lovers of music and used to invite one of my pianist uncles for several recitals each season. In his day, Lortzing, the composer, conducted the summer season of opera in Pyrmont for many years, and, I believe, wrote his immortal operas "The Armorer" and "Czar and Carpenter," in that place. A Lortzing statue is erected in front of the Kurhaus, but I am sorry to say that several natives (whom I amused myself asking) did not know who Lortzing was or why a monument to him was put up. Now Pyrmont has no Opera, owing to economical reasons, and only a little theater holds forth, an excellent stock company giving Wilde's "A Woman of No Importance" the evening I arrived. I saw them do "Old Heidelberg" the next night, and marveled anew at the individual technic, the faultless ensemble, the perfect illusion which every German band of actors seems able to accomplish, even with ridiculously simple stage settings, poor lighting, and cramped space. A well trained orchestra gave early morning, afternoon, and evening concerts, all of them crowded and well applauded. Before the war Pyrmont was a great resort for the military, and its season belonged to the most brilliant of any of the German "Kur" places. Now the crowd is dressed soberly, no uniforms are to be seen, and the only remaining ceremonial form of the old days was the doorman's refusal to let an American in day clothes pass into the Casino in order to get a view of the so-called "Reunion" or weekly dance.

For a sum approximating \$3 per day I had the "Ducal Suite" at the Kurhaus. The manager told me that George Ehret, the American brewer, used to occupy those palatial rooms, and I had a reverent thrill.

At the old Waldeck Castle they show a huge bedstead for three persons, and the legend runs that one of the ancient Dukes of the name, for many years a war prisoner in a foreign country and finally freed through the agency of a local princess, married her, in the belief that his own wife surely must have given him up for dead long before and procured herself another husband. Not so, however, and when Waldeck and Mrs. Waldeck No. 2 arrived at his ancestral home, its chatelaine, like Penelope, was alone and waiting. Evidently the Waldecks were far ahead of their time, for instead of quarrelling and rushing to law, it was arranged that all three live together happily forever after and that is why the bed à trois was put into operation. You will notice that I have been able to get a picture of the justly famous bed, even while all Pyrmont did not have a single picture of the Lortzing statue for me to buy.

Apropos of divorce in Germany, in 1900 there were 6,000 cases, while in 1920 there were 38,000.

Divorces are conducted very quietly in Germany, very privately and properly. They are heard but not seen.

The Pyrmonters discussed nothing but politics, the Rathenau murder, the growing power of the workmen, the trend toward Communism, the "rapacity" of the French in insisting on full reparations as laid down at Versailles, the skyrocketing taxes, the "impossible" cost of living, and the sorry conditions under the Republic as contrasted with the golden days of the monarchy. Men and women out promenading, stopped suddenly, quit sucking their Kur water through the time honored glass pipes, argued volubly, and always wound up by replacing the pipe stem between their lips, shaking their heads and shrugging their shoulders, and passing sadly on. The Germans are a nation frightfully stricken.

I left Pyrmont before the local powers could arrange a Lortzing Festival in my honor. German municipalities have a way of arranging extended music festivals on the slightest provocation.

Lortzing wrote a well known opera called "Undine." So did E. T. A. Hoffmann (of "The Tales

of Hoffmann") and his work was in retirement for one hundred years or so until Aix-la-Chapelle revised it recently to commemorate the centenary of the author-composer's death (in Berlin, June 25, 1822). Hoffmann also was a poet and a caricaturist, but he felt that of all his versatile gifts, that for music was the strongest. Hardly anyone else agreed with him. It was the same with Nietzsche. He always felt that the world had been deprived of a great composer when he became a writer. Even today, Nietzsche's sister, when she escorts visitors about his last home, invariably shows them his musical manuscripts first and speaks of them as the most prized of all the mementos in the place.

I referred to "Undine" as a well known opera and the term reminds me of a letter (dated December 21, 1921) from George H. Gartlan, which I found in Paris (June 20) in my "To-be-answered" envelope. A part of the missive reads as follows:

Dear Mr. Liebbling:

The following conversation was heard in the lobby of the Brooklyn Academy of Music during the performance of "Rigoletto," Tuesday evening, December 20:

Elderly Subscriber—What is the next opera to be?

Informant—The "Dead City," with Jeritza and Harrold.

E. S.—That opera isn't any good.

Inf.—On the contrary, it is good enough to be one of the operatic sensations of the year.

E. S.—That's just like the Metropolitan, to give us all the operas that are not worth while performing.



MUSIK

"Für mich gibts nur einen—Chopin!"
"Ja ich kann mir ooch dot lachen, wenn er schon so mit seine grossen Stiebel ankommt!"—(Berlin Lustige Blätter, June 8.)

(Translation)

MUSIO

"For me there is only one—Chopin."
"Yes; I, too, laugh myself to death the moment he appears with his large shoes."

Inf.—Oh, no, the opera is very good.
E. S.—How can you tell whether an opera is any good until it's at least fifty years old?
Do you wonder that it is a difficult proposition to finance any operatic venture in Kings County?

Sincerely yours, GEORGE H. GARTLAN.

The train between Pyrmont and Berlin was sadly inadequate to house those who rode in it. Several score men and women stood all the way—for six hours—as the third class compartments were full. The train kept to its time schedule, but the lax behavior of the conductors and the station officials was in marked contrast to the former rigid discipline when a red-capped "Stations Vorsteher" (Station Chief) was wont to look and act like a Czar in a small way. Then there used to be awesome whistling, bell ringing, and stentorian commands before a train got under way and one felt that one was part of an imposing and important ceremony. Now no one seems to have the final authority, and when all is ready the locomotive gives a tiny little toot, and the train sneaks out quietly, almost surreptitiously.

Passing Potsdam the Germans gazed reflectively at the steeple of the church that holds the vault where Frederick the Great is buried—and at the little royal station (Wildpark) where Wilhelm II

used to get on and off the royal train so as not to have to mix too closely with hoi polloi.

A newspaper strike as I reach Berlin; the air full of reports of Communist outrages in various parts of Germany; the Rathenau murderers discovered and one of them captured; the Mark goes to 423 for the dollar; all industry and business are stopped for a day to serve as a demonstration in favor of stringent Government measures for the protection of the Republic and the punishment of its internal enemies; the people on the streets, in the cafés, with stern, set faces; the same absence of smiles, the same lack of pep, as in Hannover; the Americans are carrying about stacks and bundles of German money and the natives eye the "Ausländer" with anything but admiration; at the American Express Company some Americans refuse to carry the huge piles of bills (twenties and fifties) handed to them for their dollar certificates; I am carrying on my person five 10,000 Mark bills, exactly \$125; the prices in the shop windows seem ridiculous, 3,800 Marks for a suit of clothes, 125 Marks for a nail file, 1,000 Marks for a shaving brush. In the restaurants, roast goose is 110 Marks, a bottle of German champagne is 240 Marks, plus twenty per cent. government tax. To every restaurant bill is added ten per cent. for the waiter; there are no more tips, except for hotel portiers, those ineffably grand personages. Americans meeting casually talk of nothing but exchange, and how stupid or how wise they were in arranging their financial affairs, relatively, on the Mark or dollar basis. The American Express Company and the Deutsche Bank are a babel of typical American dialects, New York (Bronx, Mulberry street, and Lühnow's), Middle West, Southern, Far West, but all united in declaiming about the greatness of Yankeeland, and the pitiable limitations of all the countries of Europe. One German at the Café Bellevue, watching a herd of shrill voiced American tourists being personally conducted into the place, remarked audibly: "I wonder if there is anyone left in America this Summer to operate the pushcarts and to sell groceries."

In an English newspaper I read a delightful misprint where the substitution of a b for an f made a sentence read: "You will like the bull-throated choruses in 'Boris Godounow.'"

Signs of the times: In Magdeburg the City Council has decided to change the name of Kaiser Wilhelm Street to Republic Street, Kaiser Wilhelm Place to Peace Place, King Street to Rathenau Street, King's Bridge to North Bridge. All other streets bearing names in any way related to the Hohenzollerns, are to be changed to Erzberger Street, Harden Street, Scheidemann Street, etc. In Hamburg the labor associations have asked to have the same changes made, and also have removed the famous large portrait of the ex-Kaiser from the state chamber of the City Hall.

Opposite my hotel is a telegraph office from the façade of which the word "Kaiserliches" (Imperial) has been scratched out but is nevertheless visible.

Nowhere does one see the old red-white-black flag of the Empire.

Nevertheless, the middle span of the Brandenburg Arch (Unter den Linden) which used to be reserved exclusively for royalty to drive through, still is closed to general traffic.

Berlin is a city of ghosts for me. I see them everywhere. I am accompanied by them at every step. The past peeps at me and mocks me from each nook and corner. I am sensitive about my years, so I won't say how many decades ago I lived and studied here. It seems like an age in another world. At the old Café Austria, where the wild Indians among the American students of my day used to foregather and drink beer and play cards and billiards, everything has fallen into decay. The woman in charge didn't even remember the name of the proprietor who owned the place in my time (Stanko, the good-natured Bohemian who used to give us good food and long credit, and when the German patrons complained about the noisy foreigners, used to tell the grumblers: "Do you think I'm running a church here or a cemetery? If you don't like my place, go somewhere else, or to the devil"). The little room at the back where we used to carouse and play poker and dice (under a large sign reading "No games of chance permitted here") is gone, and walled up. Gone, too, all dead, are my friends of the little back-room, Fischer, Karger, Kohler, Chris

Wilson, Bauerkeller, Robinson, Leonard Day, and half a dozen others. Fischer used to terrify us all with his knowledge of literature and languages. Karger was the most talented fiddler in Berlin. (Afterward he became vice-president of the Metro Film Co., in New York and Los Angeles.) Kohler, conductor of the Erie, Pa., Orchestra when he died, was the best hearted and most irresponsible boy of the whole bunch. For a while he and Karger, room-mates, had one shirt between them, and when Karger went out, Kohler stayed at home, and vice versa. Wilson, an Englishman, wrote string quartets as you or I would write a letter. Robinson and Day, the fighters of our group, both died violent deaths. We were all latter day blossoms of the Murger period, the real Bohème of Berlin. Much more studious and dignified and somewhat scornful of us (rightly so, no doubt) were Howard Brockway, Arthur Nevin, Geraldine Farrar, Arthur Hartmann, the Sisters Suto, Marguerite Melville, Paul Reimers, Edward F. Schneider, Lou Hirsch, all become celebrated. The Hochschule garden is overgrown with weeds. The restaurant where we all gathered after the first unforgettable Godowsky triumph at Beethoven Saal, is no more. The old house where I studied with Franz Kullak has been turned into an office building. Kullak, Bartsch, Jedliczka, Urban (harmony teacher also of Hofmann and Paderewski), all my patient masters, now members of the celestial musical colony. Joachim, Wirth, Hausmann, Halir, Rudorff, of the Hochschule faculty, passed on as well. Nikisch, Carreño, Rubinstein, Sarasate, Bülow, Reisenauer, Brahms, our musical heroes then, gone too. But enough of melancholy reflections. They frighten me. I feel as the Prince did in 'Old Heidelberg' when he revisits that university town after his student days have ended, do you remember?

A prominent Berlin musician to whom I said, "The Paris Herald reports that Farrar and her husband have made up," inquired blankly: "Who is Farrar?" Didn't somebody or other say that republics always are ungrateful?

Music and art are not the burning topics of the day here. The star of the moment is Veluta.

At a Friedrich Strasse café I recognized a former cellist of the Metropolitan Opera House orchestra and for my benefit he interpolated contrapuntally snatches of "Tosca," "Tristan," and "Butterfly" while his colleagues played the jazz selections of Kern, Hirsch, and Berlin. Their music rules wherever light strains are heard.

At the Lessing Theater, "The Ballerina of the King," a charming play about Frederick the Great and Barbarina (Barbara Campanini) the dancer whom that headstrong and resourceful monarch abducted from Venice, was a delight to anyone well acquainted with the life of the Prussian ruler who played the flute, chummed with Voltaire, composed concertos, and when he vanquished the great Allied armies on the battlefield, accomplished what his descendant, William the Secondary, could not do. It was while gazing at Frederick's tomb in Potsdam during the French invasion of Germany, that Napoleon I apostrophized: "If you were not there, I would not be here."

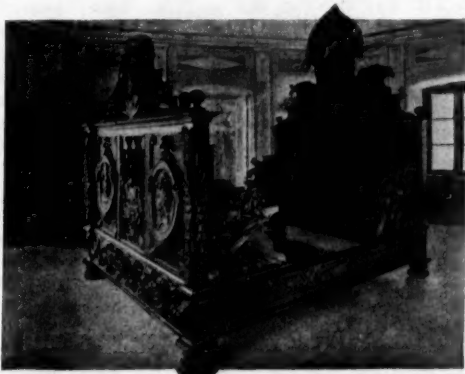
A Berliner, to me: "I am told that Chicago and other American cities won't tolerate 'Salome'! My fifteen year old daughter went to see the Wilde drama last week. When I asked her how she liked it, she said: 'It is psychologically wrong and childishly illogical. Salome should have pretended to become a convert to John, then she could have made him do anything she liked.' Thais had the right system, apparently."

This is a great place for banting persons. Not even the ice creams, pastries, and preserves are flavored with enough sugar to make them taste sweet.

In Halberstadt they are trying a young fellow named Cordt, accused of the murder of a tourist from Berlin whom he robbed and killed on a lonely path in the Harz Mountains. Confronted with overwhelming proofs of his crime, Cordt pretended to have become insane suddenly, called himself a "Son of Wotan who now dwells on the Brocken and commanded me to procure for him a human sacrifice." Proving, perhaps, that even the criminals in Germany are students of Wagner and Goethe.

On July 4 everything stopped in Berlin, except breathing. No street cars, no cabs, no shops open.

It was the "demonstration" of labor in favor of the passage of stronger laws to protect the Republic. Throngs of laborers, most of them hatless, paraded the streets. Orators made speeches. There was no rioting. I saw one monocled gent eyeing the crowd at the Potsdam Platz malevolently and I heard him mutter "Schweine, verdammte." (Darned pigs.) Luckily the demonstrators didn't hear him. In spite of the strike I managed to get a good luncheon at the Traube, with César Saerchinger (European representative of the MUSICAL COURIER) who most obligingly had come up from the Black Forest to meet his co-worker on this sheet. From Saerchinger I got all the latest musical gossip on this side of the big water and gave him the current news from ours. In addition I was tremendously interested in his clear, level-headed and highly informative descriptions of events in Berlin since the war and the successive political developments that have led up to the present state of affairs. Nothing political, economical, or musical is going on in Germany that Saerchinger doesn't know down to the smallest details. He is in close touch with the Foreign and other governmental offices here, because he served for awhile in post-war Berlin as the correspondent of the New York Evening Post, and for that paper interviewed Dernburg, Ludendorff, and other mighty personages of the period. His Richard Strauss, Nikisch, and Cosima Wagner interviews for the MUSICAL COURIER, immediately after the armistice, were among the most important "news beats" and most interesting articles this journal ever has published. He is liked exceedingly here, both by the natives and the foreigners, because of his tact, amiability, and broad sympathies. His musical knowledge is respected and his critical writings are looked upon as authoritative. The Saerchinger home here has been a center for gatherings where the highest representa-



Bed Used by the Happy Family of Pyrmont.

tives of music and the cultural elements generally have met at many formal and informal occasions. Mr. and Mrs. Saerchinger have just taken a villa at Dahlen (a Grunewald suburb) and will continue to keep open house there next winter.

Berlin real estate note.—Until the Saerchingers return from their vacation their Dahlen place will be occupied by Mayo Wadler, the violinist.

There is wide pleasure here over the engagement of Fritz Reiner as conductor of the Cincinnati Orchestra and the general impression is that he will achieve quick and striking popularity in that city. Berlin considers him a conductor of marked gifts and tremendous potentialities.

During the July 4 demonstration a crowd of workers started to demolish the Kaiser Wilhelm statue in Cologne and already had broken off its sword and thrown it into the Rhine when further damage was prevented and the mob dispersed by—the English police.

At the Hotel Adlon, Mrs. Daiber was encountered, awaiting the coming from Milan of husband Jules.

At the Palast Hotel, a lobby group of Anglo-Saxons consisted of pianists Deering (pupil of Schnabel), Eleanor Spencer, and Claude Gotthelf, and soprano Marie Tiffany. It was suggested that we all go out on the Potsdamer Place and give a street concert, but while the ladies were ready to carry out the idea, the men declined ignobly.

Theodore Spiering had just one hour to catch his train to Frankfurt when I espied him. He said he hated to waste time and asked me where he would conduct a concert, give a recital, teach a class, or write half a dozen violin etudes, before train time.

Spiering will make some public appearances over here before returning home.

Germaine Schnitzer, too, has bookings in Holland, Austria, Germany, France, and England, and before she starts her concerts intends to rest in the mountains near Munich. She lunched at the Adlon with such things as pâté de foie gras and cherry compote as flanking dainties and paid her bill of several billion marks with the utmost cheerfulness.

M. H. Hanson walked fast, talked shop, paid visits to artists, saw everyone and everything musical, sent and received cables, and was ready to engage all worth while persons, from the ex-Kaiser's ex-band to the whole State Opera Company. One suspects that Hanson came abroad to do business.

Fitzhugh W. Haensel left the day before I got here, but whether from guilt or self-protection I could not ascertain.

Eleanor Spencer has just returned from an uncommonly successful pianistic tour in Holland and I did not find it out from her, either.

Die Rothe Fane (The Red Flag) is the only Berlin newspaper being published at this moment.

Everybody is talking about Schnabel's first string quartet, said to be a work of rare melodic appeal and unusually refined and attractive workmanship.

Over a German imitation of Johnny Walker highballs, William B. Murray (who repented of being the music critic of the Brooklyn Eagle and now is connected with the Baldwin piano house) told me picturesque stories of Vienna, Buda Pesth, Rome, Munich, and Dresden, whence he had just come. In Dresden Murray met Fritz Reiner, and formed the same impression about him which I quoted heretofore. In Vienna, Murray saw Jeritza (and Otto Kahn and Gatti-Casazza) in "Salome." That is, only Jeritza appeared in "Salome." She did a somewhat chaste and expurgated version of the celebrated dancing head-huntress, and it is Murray's opinion that it will shock no one in New York.

The leading film production in the German capital this week is "The Gold Diggers of Dawson City," with Priscilla Dean in the chief role.

At the Traube, as Rose Suto will tell you, one may dine like a king—excuse me, like a Republican. Miss Suto is arranging two-piano concerts in Europe for herself and her sister Otilie and already has a big tour booked. One of its features will be the performance (with many leading orchestras) of the Bruch two-piano concerto which the Sutros played with the Philharmonic in New York.

"Pretty soon one won't be able to have one's bottle of wine," said an elderly German diner at the Traube, and all the Americans within earshot felt a sympathetic thrill.

Berlin automobiles use horns that sound triads and the traffic policemen blow small trumpets as signals. A listening musical ear sometimes hears snatches of familiar motifs, with melody and accompaniment.

The Urania Theater is doing a film called "Der Kleine Muck." No, dear reader, you are wrong. It is a Turkish fable, according to the subtitle on the billboards.

At the Lessing Theater there is an usher who looks the image of Saint-Saëns. Ask Paolo Gallico, who pointed out the resemblance to me. With Mr. and Mrs. Gallico, Mr. and Mrs. Carl Flesch, and Mr. and Mrs. Carl Friedberg, a delightful Flesch home dinner was enjoyed and afterward I listened to stories of war privations and happenings as they affected Berlin households, which surpassed all the excitements reading adventure fiction. One of the guests of the evening was Alma Moody, the Australian violinist, of whose extraordinary abilities Flesch told me much in a confidential chat which I am violating herewith.

Paper napkins at even the best Berlin restaurants.

Operas for the week: "Tosca," "Bohème," "Tales of Hoffmann," "Fledermaus," "Carmen," "Undine" (Continued on page 25)

THE STRAUSS-KORNGOLD CONTROVERSY

By Paul Bechert

Musical Courier Correspondent in Vienna

THE Viennese are a temperamental sort of people. Their interest for musical and theatrical things is almost proverbial throughout Europe. They love to have their theatrical sensation now and then, and whatever goes on in that line concerns them more deeply than any political or financial crisis of their miniature state. Theatrical conflicts and theatrical sensations, with a good many of them, are the very spice of an otherwise dull life. Superficial? Perhaps! Yet however superficial it may be in its manifestations, there is behind this love for things musical and theatrical something deeper than mere sensationalism, something which lends to it a sympathetic and almost touching element of sincerity and seriousness. A football game, which is the Viennese equivalent of baseball, will rally tens of thousands of curious spectators. But virtually the whole city will sit up and take notice, even now, amidst misery and poverty, of a newspaper controversy such as has been filling the columns of the Vienna press for the last three weeks, ever since what Vienna had become accustomed to calling "the Korngold scandal" has led to the explosion which had been predicted, and, in fact, expected for years.

Dr. Julius Korngold holds the post of musical critic with the leading Vienna daily, the Neue Freie Presse, in succession to Eduard Hanslick, who has gone down in history as an ill-fated adversary of Richard Wagner and as the apostle of the genius of Johannes Brahms—his attitude toward these two masters having been more than a mere coincidence. Korngold, who succeeded him in 1904, was quickly recognized as Vienna's foremost critic. Trouble commenced, however, when his son, Erich Wolfgang, started on his meteoric career as a composer, and as early as May, 1914, Prof. Richard Robert, one of Vienna's leading pianistic pedagogues and critics, published an article in the Vienna Sonn- und Montagszeitung, the essential paragraphs of which read as follows:

"He (Dr. Korngold) does not ask: how does this or that artist direct, compose, play, or sing. His question is: What attitude does he take toward Erich Wolfgang. Composers and artists, even new musical books—everything is judged by him from this angle. . . . Were he a manufacturer, or a clerk, or anything else but just a critic, nobody might worry about his over-zealous conception of paternal duty. Since, however, he is filling a post as a critic, this creates a collision (politicians call it 'incompatibility'), and if his double position is to remain unshaken, he will have to exercise particular tact or, at least, particular caution. . . . Think of the many composers who are struggling for recognition and who, even after years of combats, will not succeed in getting a hearing for their works! Think of the many artists who have to pay dearly for their refusal to publicly proclaim their conviction of young Korngold's genius! Think of the conductors whose value has so conspicuously varied of late, in Dr. Korngold's writings! To quote just one typical example: When Gustav Mahler left the Vienna Opera, Dr. Korngold published an article (on June 4, 1907) in which there occurs the following passage: 'There are three conductors, including Bruno Walter and Alexander von Zemlinsky, both excellent, sensitive and profound musicians.' Franz Schalk, the third one, who was being 'knocked' by Dr. Korngold on every possible opportunity, is not even mentioned in this connection. His career, with Dr. Korngold, did not start until after the first performance of young Korngold's ballet, 'The Snowman,' which was rehearsed and conducted by Schalk. The premiere of the ballet occurred on October 4, 1910, and but three weeks later (October 26, 1910) we read: 'The Vienna Opera can boast of excellent conductors. Conductors like Schalk and Walter will not be equalled by anyone who is more first class.' Indeed, Alexander Dumas is right in saying that 'the least thing a critic should command is a good memory.'"

This comment created a veritable sensation at the time. Four weeks later, however, Vienna was in the throes of a world war, and had more important things to which to attend. Successive events seemed to corroborate Professor Roberts' statement, especially in connection with the Vienna premiere of Korngold's one-act opera, "Violanta," in 1916. It

WE are today living musical history of a sort that will at some future time not so very far distant cover pages upon pages of the musical dictionaries and of the biographies of Richard Strauss and Erich Wolfgang Korngold, especially the latter, who is just at the beginning of what bids fair to be a glorious career. And we are gratified to be able to offer our readers exact details of the controversy between these two composers gathered by a musician who is not only on the spot but is also capable of judging and of doing justice to both sides of this heated question. We would only permit ourselves to add to his remarks to the extent of reminding our readers that Erich Korngold is still a very young man—at the foolish age. He is, on the other hand, really and undoubtedly a great composer. No allowance whatever need ever be made for youth and inexperience in judging his amazing compositions. "Die Tote Stadt" would be a masterpiece of unusual worth had it been written by a composer of mature years; as the work of a boy of twenty it is simply astounding.—THE EDITOR.

was then that the following dialogue was supposed to have taken place between two well known instrumentalists, which was widely circulated and laughed at in Vienna musical circles:

- A.—What will you play at your next concert?
- B.—Young Korngold's sonata.
- A.—Is it grateful?
- B.—No, but the father is.

When Korngold's "Die tote Stadt" was produced at Vienna, in 1921, things became even more critical. The way in which this opera has been "boosted" here and elsewhere, is too well known by now to require further comment. Some of those who ought to know claim that at that time father Korngold started a veritable advertising campaign, and that many hundreds of letters were sent out by him to leading German newspapers and to their critics to ensure favorable notices on the premiere and on the productions of the opera in other cities. Although these rumors have never been verified, it is true, without a doubt, that "Die tote Stadt," as far as Vienna is concerned, was by no means the unequivocal success which Dr. Korngold's paper proclaimed it to be in innumerable notices and criticisms. Consequently, the Staatsoper did not see fit to place the work on the repertory as frequently as might have been the case had the decision been with Dr. Korngold and his son. Furthermore, young Korngold arrogated himself the right to interfere with the distribution of the roles of his opera, thus causing considerable trouble for the management and great dissatisfaction with those singers who did not happen to please Erich and who, consequently, were frequently and unjustly "roasted" by his critic-father. The majority of the theater's singers refusing to appear in Korngold's opera for these reasons, the work soon appeared less frequently in the repertory save for some occasional performances which were made possible by inviting "guest singers" from other cities. The chief trouble, however, came when Erich insisted upon regularly conducting his opera at the Staatsoper, which the management declined, not only in view of young Korngold's limited gifts as a conductor, but also in order to avoid offending the regular conductors of the house. The rupture between the Korngold family and Richard Strauss, director of the Staatsoper, became manifest when, at a rehearsal of his opera, young Korngold made a speech to the orchestra declaring that he would conduct the next performance, even against the will of Director Strauss—a proposal which was unanimously rebuked by the players and which completed the defeat of the Korngold family. From that day Dr. Korngold's attacks on Strauss became more and more heated and reached their climax in an article published in a local magazine, which attempted to draw a summary of the season's work at the Staatsoper. Now while there can be no doubt of the fact that this year's output of new works at the Staatsoper has been pitifully poor, and while surely the Staatsoper, during its ten months' season, has achieved very little productive work, Vienna still resented a criticism, however just in many of its details, which was so palpably inspired by sentiments and adversions of a clearly personal nature. Dr. Korngold's attack evoked a lengthy article from the Sonn- und Montagszeitung which follows here in part:

"Everyone knows why the singers fear Korngold's 'Die tote Stadt,' and every one knows the united efforts of the entire Korngold family to

keep Erich Wolfgang's work on the repertory. In his obtrusive zeal young Korngold finally went so far as to instigate the orchestra of the Staatsoper against their own director. Mere tact should have advised father Korngold to keep quiet in view of all these unpleasant events. Herr Dr. Korngold, however, . . . borrowed two columns of a Vienna weekly to criticize Richard Strauss. . . . We wonder how long Vienna will tolerate his actions. . . . The venomous spirit of revenge prompted by his obtrusive paternal sentiments poisons the atmosphere in which we live. . . . It is high time to give his constant croaking the one suitable reply, which is: Shut up!"

So far from profiting from this advice, Dr. Korngold published an article in the Neue Freie Presse three days later which

was in substance identical with his article mentioned above. He stated that Dr. Strauss had this season devoted exactly three and a half months of his precious time to his duties at the Staatsoper, spending the rest of the year on his more profitable foreign tours; that, even during these three and a half months, the larger part of the Staatsoper's repertory was reserved for Strauss' own operas, and that the one novelty of the season was Strauss' own one-act ballet, "Josefslegende"; that the ensemble spirit of the Staatsoper was being demoralized by a "guest singer" system which is expensive and altogether unnecessary; that certain singers whom Strauss required for the leading parts of his own operas, were given undue influence upon the repertory and on the casting of certain roles. (This remark apparently aims at Karl Aagaard-Oestvig, the Norwegian tenor whom Strauss values highly as an interpreter of the tenor parts in "Ariadne auf Naxos" and "Die Frau ohne Schatten," but who evoked Dr. Korngold's wrath by his disinclination to sing the role of Paul, which he created, in "Die tote Stadt.") Dr. Korngold's article finally alleges that his criticism of the Staatsoper's performances had resulted in hostilities, on the part of the management, against his son's opera, and expresses his firm intention of adhering to his policy of frank criticism, no matter what consequences this frankness may have for his own son.

Dr. Korngold's critical frankness is surely commendable and it would have been even more so but for the fact that his candor has all too often been known to fail when called upon to criticize artists who were closely connected with the circle centering around Erich Wolfgang Korngold. Vienna has but recently, with a certain amused astonishment, watched Dr. Korngold's changing attitude toward one of the young conductors of the Staatsoper whom Korngold has missed no opportunity of "knocking" for years, but whom he suddenly discovered to be "conscientious" and various other pleasant things—mind you, two days after that same young conductor had stepped in on short notice to save a performance of "Die tote Stadt" which was endangered by the refusal of another conductor to direct that work. This case was instructive in more than one way, showing clearly the weakened morale of the Staatsoper's artists which Richard Strauss has shown himself unable to combat. Strauss, who is first of all a composer, is surely not fitted for the post he now occupies and which requires a man of profound theatrical knowledge, of infinite enthusiasm and of an iron grip. With all due reverence for the composer of "Salome" let it be stated that under his directorship the once perfect ensemble of the Staatsoper has undergone a most deplorable debasement for which the economic conditions are only partly responsible. The critical state of the Staatsoper has been a matter of deep concern with all musical circles for some years past, in fact ever since Strauss took charge of that house. We do not believe that admiration for Strauss' one-time genius as a composer should safeguard him from any just criticism administered to his management of the Staatsoper. No one should have blamed Dr. Korngold for publicly exposing such defects, which, indeed, it was his duty as a critic to do. Dr. Korngold weakens his cause, however, and exposes himself to certain suspicions by discovering and proclaiming these shortcomings only at the very moment when his son's opera fails to appear in the Staatsoper repertory as frequently as he himself might have wished

for. It remains to be seen, therefore, what the outcome will be. According to one version, Strauss has now resolved to aim a decisive blow which might help to hasten the latter's retirement from his critical post. At the same time it is rumored that Strauss may decide to remove his co-director at the Staatsoper, Schalk, who, as some say, is secretly in sympathy with Korngold rather than with his directoral colleague. These rumors, however, are not verified as yet, nor are there any proofs of the truth of the allegation that the editor of the "Neue Freie Presse," Dr. Ernst Benedikt, is inclined to dispose of Dr. Korngold as musical critic of his paper. The whole affair now narrows itself down to a duel fought by Richard Strauss, composer and director of the Staatsoper, on one side, against Erich Wolfgang Korngold, composer, and Dr. Julius Korngold, critic, on the other side. The relative importance of the two composers concerned makes the matter, otherwise an affair of more or less local significance, one of general importance to the musical world at large. The key to the situation, however, may be a remark said recently to have been dropped by young Korngold and spread broadcast by a close if none too discreet friend of his, a remark which contained the following bold assertion: "The next director of the Vienna Staatsoper is Erich Wolfgang Korngold."—Vederemo!

SUBJECTS FOR AMERICAN OPERA

(Continued from page 21)

way every season—American, Oriental and otherwise. The wise American composer will keep in touch with these things and pick out successes, dramatic successes, just as European composers have always done. It would not be a bad idea to look over some of the successes of a few years ago.

And if any reader doubts this advice, the writer has only to ask how it happens that no American composer saw the possibilities in "Madame Butterfly," in "Tosca," in "Fedora," in "Quo Vadis," in any one of the dozens of similar successes that have played in America and have been made into successful operas.

Does this satisfactorily set aside Mr. Stearns' contention? It is for the reader to decide.

FRANK PATTERSON.

"PETRUSHKA"

Why was "Petrushka" shelved at the Metropolitan? Because someone did not care about dancing it, or merely to make way for that masterpiece of inanity, "Il Carillon Magico?" And last season we had no ballet at all, although this is the age of the agile foot. To be sure, "Petrushka" was not well done, either on the stage or in the pit. But one "Petrushka," even when poorly done, is worth a thousand "Carillinos." Personally we should like to see that "Dance in the Place Congo" of Henry Gilbert again. There is one tune in that worth all the music in another thousand "Carillinos." As has been pointed out before, if there is one field in which the American composer of today successfully competes with all others, it is that of the ballet. Witness the example named above or consider Carpenter's exquisite "Birthday of the Infanta." But last winter all we had in the way of a novelty was that triumph of the saccharine commonplace, Grolez's "Fete a Robinson."

VARIATIONETTES

(Continued from page 23)

(Lortzing), "Mignon," "Gipsy Baron," "Freischütz."

I hope these random notes won't be looked upon as a musical report, because if they are, Cesar Saerchinger, the regular Berlin correspondent of the MUSICAL COURIER, may discharge me.

LEONARD LIEBLING.

THE ZERO DEGREE

An American girl has joined the operetta stock company in a well known Central European city. Without knowing what moved her to take this step, it seems to represent about the zero degree of ambition for a singer. When it comes to operetta, Europe does not begin to rank with our own producers.

THOSE DIPLOMAS

Many of the conservatory graduates of this year would gladly exchange their diplomas next summer for a receipted bill covering the intervening season's studio rent. As one wise youngster remarked recently: "Commencement day is the finish of our studies and the commencement of our job to make them profitable."

THE MID-SUMMER LULL NOTICEABLE IN ACTIVITIES OF ATLANTA MUSICIANS

Atlanta, Ga., July 17.—The greater part of Atlanta's musicians are on vacation. If there were not a few hardy folk who do not seem to mind the heat of our summer days there would be even less news.

Of these, Nan Bagby Stephens, tireless concert director of the Atlanta Music Study Club, as well as president of the South Atlantic District of the National Federation of Music Study Clubs, probably does more than any other one person to keep interest from flagging. Miss Stephens returned from the biennial meeting in New York, leaving immediately for Asheville, N. C. She reports enthusiastically a splendid meeting at both points.

A great many people do not know that Miss Stephens is a composer of real merit. Her "Plantation Ditty" proved one of the best encore numbers on a recent program given at the club. Her latest achievement is the setting to music of six poems by Frank L. Stanton, whose "Mighty Lak' a Rose" and "Jest A'Wearin' for You" have made his a familiar name wherever music is known. Miss Stephens is now at work on a very ambitious thing—the setting to music of the beautiful "Marshes of Glynn," one of the finest bits of poetry ever conceived by a Southern writer.

Enrico Leide, conductor of the Howard Orchestra, is another whose zeal for the musical advancement of Atlanta has not faltered with the deadening heat of "dog-days."

OPERA AT THE HOWARD.

One of the most ambitious prologues ever attempted by a Southern theater will be put on at the Howard Theater the week of July 31. This will consist of two complete acts of grand opera—"Il Trovatore," with special settings, and costumes, by the Howard Chorus of fifty voices, trained by Enrico Leide and Signor E. Volpi, and a cast of distinguished principals. They have been recruited from Atlanta's music circles, and all are studying for opera. The cast will be headed by George McNulty and also Nora Allen, formerly a member of the Chicago Grand Opera Association, whose voice has been a joy to all Atlanta since she came here a year ago to make this her home. The Prison Scene, the Miserere, anvil chorus and the gipsy camp will be given. It is the biggest, most expensive, and by far most ambitious prologue ever attempted by an Atlanta theater.

REAL MUSIC IN VAUDEVILLE ACT.

Patron's of Loew's Grand Theater last week were treated to a very real surprise and an artistic twenty minutes when the Guiliani Trio made its appearance here. The audience of the Grand may be called a typical vaudeville audience. As a whole, it does not care for "high-brow music," but from the first note of "O Sole Mio" all realized that here was real music. The Trio is composed of Guiliani, Mabel Marie Baker (coloratura) and Mae Lalonde (mezzo). The program, with one exception, was of classical music—opening with "O Sole Mio," followed by Miss Baker's solo, "Lo, Here the Gentle Lark;" then a popular selection, closing with "Funiculi, Funicula." For almost the first time in the history of the theater, the following act had to be stopped and the trio brought on again for an encore, so great was the audience's enthusiasm and approval.

RADIO STILL HOLDS CHIEF INTEREST.

One can not even walk a block down a business street of Atlanta without one's ears being assailed by the reproduction of somebody's high notes, via radio, and it's the topic on every tongue. The Atlanta Journal has one of the finest broadcasting stations in the country, and the programs, under the expert direction of Lambdin Kay, are universally applauded. Among those heard at a recent Sunday evening concert via WSB, the Journal's station, were Mrs. Annie-mae Thurman Norton, organist of the St. Paul's Methodist Church, and assistant organist at the Metropolitan Church, who directed the program; J. F. Smith, R. I. Gunnell, L. L. Oslin, J. T. McDonald, Hugh Timmons, S. W. Whalen, J. C. Boring, Mrs. Robert Cartrell, Mrs. W. W. Jackson, Ellie Ghesling, Mrs. M. C. Taurman, Susan Clayton, Marvin S. Reaves, Jessie Reynolds, Florence Smith, Martha Crowe, Vivian Harris, Annie Beck and Mrs. Hugh Timmons.

A concert was also given by Oscar Maurer, tenor; Hazel Dean, soprano, and Gaston Johnson, baritone, followed later by an hour of music with W. S. Sparks, tenor; T. Roy Liddell, pianist, and Mrs. Fred Beam, soprano soloist, of the Baptist Tabernacle.

SUNDAY AFTERNOON CONCERTS AT CLUBS.

The Sunday afternoon concerts of classical, semi-classical and dance music have become quite popular, and great crowds have congregated on several occasions on the roof garden of the Capital City Club to hear the Southern Star Orchestra. Last Sunday the feature was the playing of William Terrell, violinist, who played Gounod's "Ave Maria" and Rubinstein's "Melody in E" with a feeling and technic which elicited much applause.

At the Brookhaven Club the hit of the day was made by Perry Breamer, of the Howard Orchestra, whose trumpet solo was excellent.

GREEK TENOR HEARD IN CONCERT.

Nicholas Mulinos, a full-blooded Greek, a pupil of Signor E. Volpi, was heard in his first public concert, on July 18, at the Wesley Memorial Church Auditorium, and proved to have a splendid baritone voice, which promises much, under the training of Signor Volpi, with a view towards opera. Mr. Mulinos possesses a fine physique and is well qualified with voice and stage-presence for operatic work.

LITTLE THEATER GUILD PRESENTS LOCAL TALENT.

The Little Theater Guild, which is composed of some of the finest amateur talent of Atlanta, will give a series of four plays very soon at Cable Hall, two of them from the pen of Parker Hoad, Atlanta playwright, who wrote "Democracy de Luxe," the play which opened the Woman's Club Auditorium, recently. Julia Gwin, an Atlanta girl, will sing a group of songs between the plays.

BARBER'S BAND CONTINUES TO PLEASE AT GRANT'S PARK.

An attempt was made recently to give the usual Sunday concert at Grant's Park, by radio, instead of having the band on hand. There was such a protest that it now seems quite likely there will be no change of personnel, at least

Artists Engaged for Chicago Opera

[By Telegraph]

Chicago, Ill., July 24, 1922

The Musical Courier:

Among latest artists engaged for next season by Chicago Civic Opera Company may be mentioned Guilio Crimi, Joseph Schwarz and Ivon Steschenko. The latter, a bass, is as yet unknown in Chicago; the two others are popular here. (Signed) RENE DEVRIES.

this season, so far as Clint Barber and his band are concerned.

ADEL TURNER WINS W. C. T. U. MEDAL.

The Frances Willard W. C. T. U. held an interesting meeting Friday at three o'clock, in the Mary Branan Memorial Church, at which time a gold medal was presented in a contest held each year in honor of Mrs. McLendon, who, for twenty years, was state superintendent of the medal contest work. The medal is now known as the Mary Lattimer McLendon Memorial Medal, and was given to Adel Turner for her piano selection, which was the difficult Rachmaninoff Prelude. Miss Turner is a young girl who exhibits great talent; big things are expected of her. Honorable mention went to Christine Chambers for her violin selection. Others who took part in the program were Katie Lee Reaves, Nannie Duncan, Oregreda Arnold, Frances Gardner, Mabel Robinson and Harry Stamps.

PUPIL RECITALS.

Anna Mae Farmer presented a group of pupils in recital at Wesley Memorial Auditorium on Thursday. Those participating were Mary Louise Parham, Bertha Gibson, Dorothy Wood, Dorothy Price, Hannah Baron, Evelyn Baron, Kathleen Callis, Inez Pergantis, Frances Devitte, and Helen Tuggle. They were assisted by Spencer McGaughey, violinist and pupil of Mary Douglas.

Mrs. Daisy Anderson presented pupils from her piano class in a recital on Tuesday evening, at Clifton's church. Those taking part were Fannie Mae White, Annie Lou Green, Mary Keller, Grace White, Ruby Perdue, Della Gladden, Blanche Rickett and Namonia Gazaway.

Mrs. John Henry Dobbs (nee Mary Butt-Griffith) is president of the Harp Club, of the Griffith Mandolin and Harp Clubs, and has many interesting pupils. Among them Jacquelin Moore, nine-year-old daughter of Mr. and Mrs. Wilmer L. Moore. Jacquelin has been studying since she was five years old, and she handles her beautiful antique harp with rare skill and grace. Her stage presence is admirable, and she was the featured performer in a prologue with a number of grown-ups at the Howard Theater recently.

NOTES.

M. Capelli, first flutist of the Howard Orchestra and for five years first flutist of the Boston Opera Company, is one of the smallest grown-up musicians in the country, being but four feet seven inches tall. He is one of the most popular members of the orchestra and an excellent musician, so he stands the good-natured "chaff" of his associates in excellent humor.

Perry Breamer, first cornetist of the Howard, is being showered with congratulations on a recent achievement—the playing of the Herbert L. Clark arrangement of "The Carnival of Venice," said to be the most difficult arrangement in existence for a cornet solo. It was brilliantly performed. Mr. Breamer was offered the position of first cornet by John Philip Sousa during his recent visit to the South, but Mr. Breamer preferred to become famous in his native State first. He was born in Augusta, Ga.

David Love, conductor of the orchestra at the Metropolitan Theater, has a very keen sense of humor which was demonstrated when he gave a burlesque-overture, arranged as a parody on the methods of some "highly decorative leaders."

P. G.

D'Alvarez' Success

Perhaps few other singers have been received as royally in Melbourne, Australia, as was Marguerite D'Alvarez at her opening concert there recently, when she had the honor and distinction of having both the Governor of Victoria and the Governor-General of Australia in attendance upon that occasion. Everywhere she has sung since, all has been swept before her. This is not surprising when one considers the unusual successes she enjoyed in the United States and Canada last season. Mme. D'Alvarez will return to this country the early part of October, when she will start her concert tour of the northwest on October 15, under the auspices of Lois Steers. October 29 she begins her tour under the auspices of Selby C. Oppenheimer and L. E. Behymer, terminating the end of November. Then the contralto will sing herself across the continent and as far south as New Orleans, after which she will work her way north on the first extensive tour of the new season.

Fifth Summer Recital at Hughes Studio

Jennie Seidman, a youthful and gifted pianist, gave the fifth of a series of summer recitals played at the Hughes studio, on Friday, July 14. Miss Seidman has unusual mastery of the piano, possessing both strength for the biggest tonal effects and equally facile technic for scintillating scale passages and delicate tone productions. The program included: "Les Adieux" sonata of Beethoven; "The Fantasiestucke," op. 12, complete, of Schumann; intermezzo in E flat, capriccio in B minor and ballade in A minor, of Brahms; impromptu in F sharp, andante spianato and polonaise of Chopin. Miss Seidman gave the "Butterfly" etude and berceuse of Chopin as encores. The sixth of the recitals was played on Friday evening, July 21.

Tirindelli Recovers

Pier A. Tirindelli, well known member of the Cincinnati Conservatory faculty, who went to Rome for his health, is feeling much better now, and will return in the early fall ready to take up his duties again.

Durieux First Cellist With New Orchestra

Willem Durieux, cello soloist, has just been engaged as first cellist with the new orchestra, Musical Society of the City of New York, of which Dirk Foch is conductor.

A PICTORIAL STORY OF THE EASTMAN SCHOOL OF MUSIC



One of the many practice rooms.



Arthur Alexander, musical director of the new Eastman Theater.



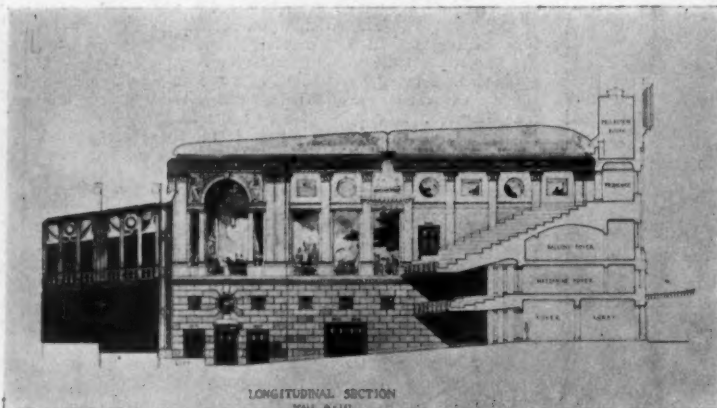
Powerful radio broadcasting station maintained by the Eastman Theater and School of Music to provide artistic pleasure for those unable to be present in person at the various concerts.



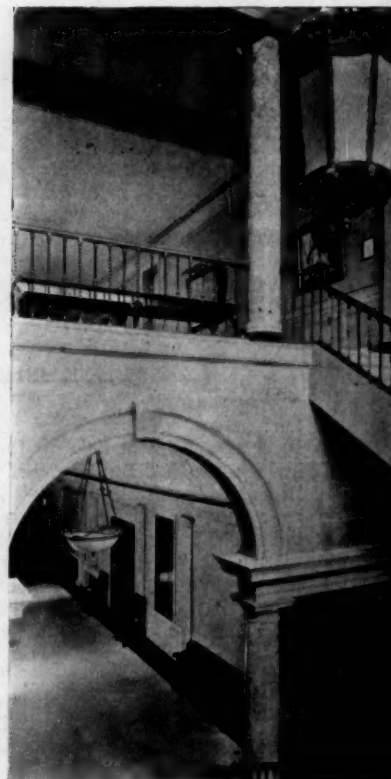
Box office of Kilbourn Hall, the "perfect recital hall," opening from the lower level of the promenade.



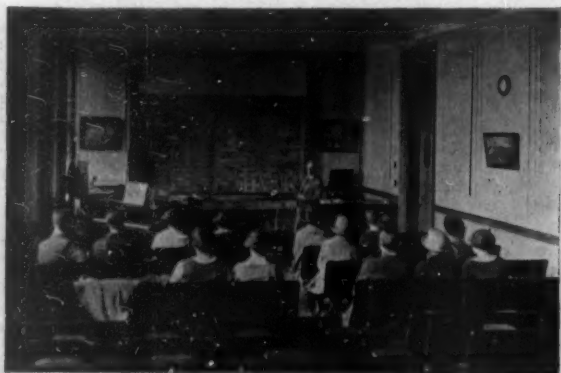
Drawing of the Eastman Theater and School of Music of the University of Rochester, which although not yet completed has cost the donor, George Eastman, \$4,770,000 to date. The section at the extreme right hand is finished and has been used by the Eastman School of Music for several months for the education of 1300 ambitious students.



Sectional view, giving a general idea of the chaste architecture and decorative scheme of the Eastman Theater. It is significant that the most comprehensive view of the latter is obtained from the cheaper balcony seats.



Glimpse of stairway connecting the promenade levels.



Typical instruction room in the Eastman School of Music.



Console of organ in Kilbourn Hall, an instrument that cost the donor \$90,000.



Upper level promenade jointly used by Music and the Eastman Theater. The treasures decorating the walls is characteristic arrangement with the architecture.

THE NEW THEATER OF THE UNIVERSITY OF ROCHESTER



"Lyric Music," Ezra Winter's allegorical description in color constituting one of his group of four murals for the Eastman Theater.



"Festival Music," another of Mr. Winter's conceptions.



"Martial Music," a striking example of the same artist's art.



"Hunter's Music," a mural on the south wall of the theater by Barry Faulkner.



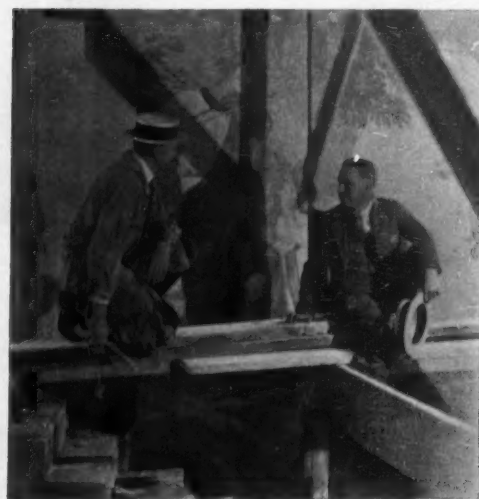
"Dramatic Music," a phase picture by Mr. Faulkner in his series of murals for the new theater.



Sylvan—"Dance Music," another of Ezra Winter's lovely murals.



"Pastoral Music," a conception by Barry Faulkner executed by that distinguished American mural painter.



The two great American artists, on the left Ezra Winters, and right, Barry Faulkner, who have contributed to the decorative features of the new Eastman Theater, snapped "on the job."

Music lovers throughout the world are focusing their attention upon the city of Rochester, N. Y., since the scope and purpose of the new Eastman Theater has begun to be known. This \$5,000,000 enterprise, designed for motion picture entertainment, is in reality a psychological university experiment for the purpose of educating the masses to an appreciation of good music. George Eastman, the Kodak man, gave the Eastman School of Music to the University of Rochester about a year ago and now he has made his second gift, a magnificent theater, where motion pictures, recitals, concerts, symphony concerts and opera will be given in the near future. The Eastman Theater is one of the most completely equipped buildings in existence.

The photographs of the murals on this page were taken by De Witt Ward, N. Y.

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THE NEW YORK TRIO,

consisting of Clarence Adler, piano; Scripione Guidi, violin, and Cornelius Van Vliet, cello, which will play at the Berkshire Festival a new work by Gabriel Pierné which was recently given its first performance in Paris. The New York Trio is under the exclusive management of M. H. Hanson. (Lumiere photo.)



LAURA LITTLEFIELD, soprano, on board the S. S. Carmania en route for a summer in Europe. Mrs. Littlefield, who was heard with the Boston Symphony Orchestra at eleven different concerts last season, has been booked heavily for next year.



EDGAR SCHOFIELD.

To judge by the snapshots, the well known baritone is enjoying a pleasant vacation at his summer home in Chatham Center, N. Y.



ON TOP!

The MUSICAL COURIER's European representative on the highest peak in Western Germany, looking for the next musical event.



FLORENCE EASTON AND FRANCIS MACLENNAN,



the well known prima donna of the Metropolitan Opera, and her husband, the tenor, sailed for America last Friday from London on the S. S. Orbita, Royal Mail Line, due to arrive in New York about August 1. The Macleennans' return from their operatic engagements abroad is precipitated by the upset political and artistic conditions in Germany, where they have been singing at the Royal Opera, and by the news of the serious illness of Mr. Macleennan's mother at their home in Port Washington, L. I. The accompanying photographs were taken at their Port Washington home before sailing for Europe. (Photos © Underwood & Underwood.)



EVEN WRECK DOES NOT DESTROY MUSICIANS' HUNGER

The snapshot above shows Reinald Werrenrath and Percy Rector Stephens helping Jeanette Vreeland off the southbound Montreal train which just missed crashing into the northbound Delaware & Hudson



Montreal express when that train was wrecked on June 24. In the other picture the musicians are seen consulting the cook as to the possibilities of an evening meal.



"CONTENTED? RATHER!"

Felix Fox and Harrison Potter, pianists, aboard the S. S. Chicago en route to Europe. After a lengthy stay in Paris these artists will proceed to Switzerland, Italy and Germany, and thence to Belgium and England before returning to the States. Messrs. Fox and Potter will devote their time next season to concert appearances in New England and New York and to teaching at the celebrated Felix Fox School of Pianoforte Playing in Boston.



IGNACE PADEREWSKI AND HIS WIFE.

photographed before they sailed recently on the La Savoie for Europe. Prior to the Polish pianist's departure the interesting announcement was made that Paderewski, who has not been heard here in several years, will make a tour of the United States next season under the management of George Engles. (Photo International Newsreel.)



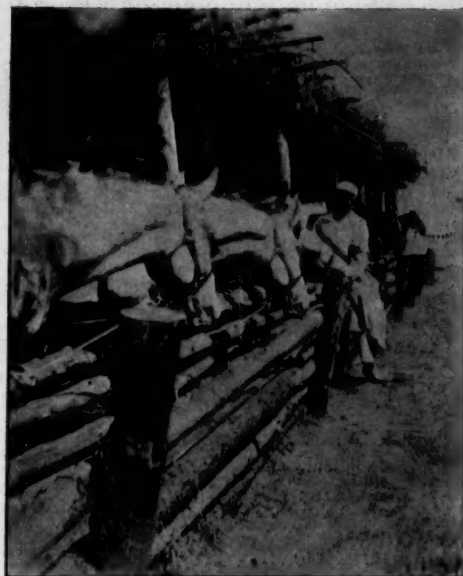
FRIEDA HEMPEL VISITS GRAVE OF JENNY LIND

The day after her sensational London success Frieda Hempel went to Great Malvern to place a wreath of roses on the grave of Jenny Lind. The prima donna spent the day at Wynd's Point, the beautiful home of the Swedish Nightingale, four miles away up on the dales in the middle of the range of the Malverns that lies between Worcester beacon and Gloucester beacon. (© Underwood & Underwood.)



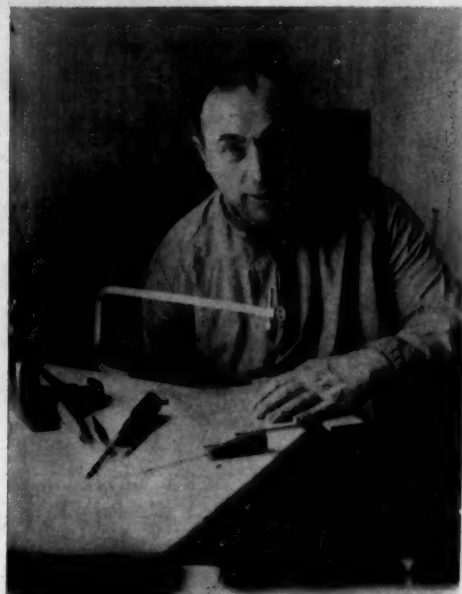
EARLE LAROS,

pianist, snapped at Chateau Frontenac in Quebec, on the way to Manset, Me., on Mount Desert Island, where he is spending the summer.



AUDRIE RUBANNI

the Toronto soprano, photographed at Camp Petawaca, evidently enjoying herself.



DMITRY DOBKIN IN HIS WORKROOM

The accompanying picture shows the well known Russian tenor in his working clothes, for many of his leisure hours are spent in wood-carving. Although he has never received instruction in this work, he has cut many beautiful and artistic pieces out of plain wood, having a natural talent for inventing extraordinary designs. Mr. Dobkin says that it is one of his greatest pleasures to find new colorings and designs.



IDELLE PATTERSON,

the soprano, reined in long enough on one of her recent centers to allow the cameraman to take a snapshot of her in her riding togs.



MARIE SUNDELIUS,

the Metropolitan Opera soprano, at her camp at Harrison, Me., where she is resting after a busy season. (1) Snapped at the July 4 celebration, and (2) about to go for a paddle on the lake.



**CLAIR EUGENIA SMITH
EN ROUTE FOR EUROPE**

The mezzo soprano was photographed on board the Aquitania on July 4, when she sailed for Europe. A trip by airplane from Paris to London is one of the journeys planned by the singer. (Photos by Bain News Service.)



SUMMER DIRECTORY

A
Adler, Clarence.....Lynn, Mass.
Akimoff, Alexander.....Merriewold Park, N. Y.
Aida, Frances.....Europe
Aldrich, Florence.....Lake Champlain, N. Y.
Althouse, Paul.....Australia
Arden, Cecil.....Europe
Arens, F. X.....Portland, Ore.
Auer, Leopold.....Lake George, N. Y.
Axman, Gladys.....Europe

B
Bachaus, Wilhelm.....Goteborg, Sweden
Bacher, Emil D.....New Ulm, Minn.
Balaban, Eva.....Europe
Bang-Hoehn, Maia.....Scotland, N. Y.
Barclay, John.....Edgartown, Mass.
Barker, Mary E.....Babylon, L. I.
Bartik, Otakar.....Prague, Czechoslovakia
Bauer, Harold.....Europe
Bentley, William F.....Charlevoix, Mich.
Bergholm, Mabel Phipps.....Cape Cod, Mass.
Berumen, Ernesto.....Kew Gardens, L. I.
Biffin, Mary.....Jefferson, Mass.
Blackman, Charlotte L.....South Harpswell, Me.
Bloch, Mr. and Mrs. Alexander.....Lake George, N. Y.
Blomfield-Zeiler, Fanny.....Europe
Bodansky, Arthur.....Europe
Bonime, Josef.....North Long Branch, N. J.
Bonnet, Joseph.....Europe
Bori, Lucrezia.....Europe
Bos, Coenraad V.....Europe
Boshko, Nathalie.....Los Angeles, Cal.
Boskio, Victoria.....Los Angeles, Cal.
Bourdon, Louis H.....Sainte-Agathe des Monts, P. Q., Canada
Bradley, Grace.....Hollis, L. I.
Brady, William B.....Chicago, Ill.
Bready, Mrs. George Lee.....Easthampton, L. I.
Breneman, Karl.....Blue Ridge Summit, Pa.
Britt, Horace.....Woodstock, N. Y.
Brooks-Oettinger, Hanna.....Rosendale, N. Y.
Brown, Ralph.....Norrie, Colo.
Brown, Eddy.....Europe
Brown, Mary Houghton.....College Camp, Wis.
Burgin, Richard.....Europe
Buzzi-Pecchia, G.....Italy
Byrd, Winifred.....Greenwich, Conn.

C
Calve, Emma.....Europe
Campbell, Gordon.....Europe
Campbell, James, Jr.....Hollywood, Cal.
Carl, Dr. William C.....Pocoona, Mass.
Carri, F. and H.....Nantucket, Mass.
Case, Anna.....Europe
Caselotti, G. H.....Bridgeport, Conn.
Casini, Gutia.....Dresden, Germany
Cathcart, Jane M.....Lake George, N. Y.
Cave, David, Jr.....Kennebunk Beach, Me.
Cavell, Erna.....Dixville Notch, N. H.
Chamlee, Mario.....Ravinia Park, Ill.
Chapman, Mr. and Mrs. William Rogers.....Shelburne, N. H.
Cherniavsky Trio.....Europe
Church, Frank M.....Sandusky, Ohio
Clemens, Clara.....Philadelphia, Pa.
Cooley, Carlton.....Europe
Coolidge, Elizabeth S.....Europe
Conrad, Henrietta.....Europe
Coppicus, F. C.....Europe
Cornell, A. Y.....Niantic, Conn.
Cottlow, Augusta.....Hannibal, N. Y.
Cox, Ralph.....Los Angeles, Cal.
Craft, Marcella.....Munich, Germany
Crepi, Valentina.....Kaltbad, Switzerland
Crimi, Giulio.....Italy
Crosby, Phoebe.....Marblehead, Mass.
Curci, Gennaro M.....Rome, Italy

D
D'Alvarez, Marguerite.....Australia
Dambmann, Emma A.....Shelter Harbor, R. I.
Dambals, Maurice.....Europe
Damon, Inez Field.....Europe
Damrosch, Walter.....Bar Harbor, Me.
David, Annie Louise.....Seattle, Wash.
David, Ross.....Waterford, Conn.
Davies, Clara Novello.....London, England
De Gomez, Victor.....Quebec, Canada



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Pianist

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Dua, Esther Harris.....Europe
Dua, A. G.....Europe
Dunning, Carrie Louise.....Portland, Ore.
Duval, J. H.....Paris, France
Dux, Claire.....Chicago, Ill.

E
Easton, Florence.....Europe
Edlie, Louis.....Europe
Evans, F. Shailer.....Bedford Springs, Pa.

F
Farnam, Lynnwood.....Dunham, P. Q., Canada
Farnam, Margaret.....Blue Hill, Me.
Federlein, G. H.....Lake Bonaparte, N. Y.
Ferguson, Bernard.....Minneapolis, Minn.
Fielder, Arthur.....Europe
Fife, William D.....New Glasgow, N. S., Canada
Figue, Carl.....Atlantic City, N. J.
Fiquet, Katherine Noack.....Atlantic City, N. J.
Fischer, Adelaide.....Lake Bonaparte, N. Y.
Fischer, Elsa.....Hawthorne, N. Y.
Flaschner, Otto.....Europe
Flonzalet Quartet.....Europe
Foster, Fay.....Lavallette, N. J.
Foster, Frances.....Dartmouth, N. S., Canada
Foster, Kingsbery.....Europe
Fox, Felix.....Europe
Frank, Ethel.....Stonington, Conn.
Friedberg, Carl.....Europe
Friska, Alice.....San Francisco, Cal.

G
Gabrilowitsch, Ossip.....Europe
Gadski, Johanna.....Germany
Gallo, Fortune.....Europe
Gans, Rudolph.....Europe
Garden, Mary.....Europe
Gartlan, George H.....Chicago, Ill.
Garrigue, Esperanza.....Prague, Czechoslovakia
Garrison, Mabel.....Europe
Gatti-Casazza, Giulio.....Europe
Gehrken, Prof. Karl W.....Highland Park, Ill.
Gentle, Alice.....Europe
Gerhardt, Elena.....Europe
Gescheidt, Adelaide.....Europe
Gigli, Beniamino.....Recanati-Marche, Italy
Gilbert, Hallett.....Lincolntonville Beach, Me.
Gilbert, Russell.....Europe
Gillespie, Claire M.....Bradley Beach, N. J.
Ginrich, Lillian.....Philadelphia, Pa.
Godowsky, Leopold.....Lake George, N. Y.
Golubart, Victor.....West End, N. J.
Goode, Blanche.....Huntington, Ind.
Gordon, Jeanne.....Europe
Grainger, Percy.....Chicago, Ill.
Granberry, George Folsom.....Athens, Ga.
Grattan, Bernadine.....McPherson, Kan.
Greene, Walter.....Kent's Hill, Me.
Grove, Ethel.....Europe
Gruen, Rudolph.....Australia
Gruenberg, Eugene.....Kendal Green, Mass.
Gruppe, Paulo.....Europe
Guard, William G.....Europe
Gunn, Alexander.....Europe

H
Hackett, Mr. and Mrs. Arthur.....Alton, N. H.
Hackett, Charles.....Paris, France
Haensel, Fitzhugh.....Europe
Hamlin, George.....Lake Placid, N. Y.
Hammann, Ellis Clark.....Rockland, Me.
Hanson, M. H.....Europe
Harcum, Edith Hatcher.....Europe
Hargreaves, Randall.....Europe
Hartling, W. Franke.....Europe
Harris, Victor.....L. I.
Harrison-Irvine, Mrs. L. I.....Europe
Hartmann, Arthur.....Houghton, N. Y.
Hay, Lulu D.....Bay View, Mich.
Hayes, Raymond.....Europe
Hayes, Roland.....Europe
Heckle, Emma.....Cincinnati, Ohio
Heifetz, Jascha.....Europe
Hempel, Frieda.....Europe
Henry, Harold.....Paris, France
Hermann, Emil.....Europe
Herzog, Sigmund.....Lake Placid, N. Y.
Hess, Hans.....Long Lake, Ind.
Hess, Myra.....Europe
Hill, Jessie Fenner.....Averill Park, N. Y.
Hirn, Mireia.....Europe
Hollman, Joseph.....France
Hood, Eusebius G.....Columbus, Ga.
Howell, Dicie.....Tarboro, N. C.
Hubbard, Vincent V.....Europe
Huhler, Jr., Daniel.....Lake Placid, N. Y.
Huberman, Bronislaw.....Europe
Huhn, Bruno.....Easthampton, L. I.
Huribut, Harold.....Lexington, La.
Huss, Mr. and Mrs. Henry.....Diamond Point, N. Y.
Hutcheson, Ernest.....Chautauqua, N. Y.

J
Jacchia, Agide.....Italy
Jacobinoff, Sascha.....Arden, Delaware
Jacobi, Frederic.....Surrey, Maine
Jonas, Alberto.....Berlin, Germany
Jones, W. Bridge.....Gilesum, N. H.
Josten, Werner.....Blue Hill, Me.
Jung, Rudolf.....Spiez, Switzerland

K
Kaufmann, Minna.....Berlin, Germany
Kelly, Edgar Stillman.....Europe
Kelly, Mr. and Mrs. Thomas James.....Little Bear's Head, N. H.
Kingston, Morgan.....Glencoe, Ill.
Klibanski, Sergei.....Seattle, Wash.
Kindler, Hans.....Europe
Kinsey, Carl D.....Europe
Kirk-Schneider, Mrs. M.....Kaltbad, Switzerland
Knock, Ernst.....Munich, Germany
Knupfer, Walter.....Europe
Kochanski, Paul.....South America
Konecny, Josef.....Chicago, Ill.
Kortchak, Hugo.....Pittsfield, Mass.
Kriens, Christian.....Meredith, N. H.
Krusse, Leone.....Scranton, Pa.
Kuns, Vada Dilling.....Lumberville, Pa.

L
La Charme, Maud.....Paris, France
La Motte, Georgette.....Paris, France
Land, Harold.....Stockbridge, Mass.
Lankow, Edward.....Santa Monica, Cal.
Lappas, Ulysses.....Europe
Laros, Earle.....Manset, Me.
Larsen, Mr. and Mrs. Walter.....Quebec, Canada
Lashanska, Hulda.....West End, N. J.
Lashari, Cathline.....Stony Creek, Conn.
Leginski, Ethel.....Europe
Leonard, Isabel.....Nantucket, Mass.
Leopold, Ralph.....Cleveland, Ohio
Lennox, Elizabeth.....Europe
Leslie, Grace.....Salisbury, Mass.
Litz, Hans.....Westwood, N. J.
Levitsh, Mischa.....Avon-by-the-Sea, N. J.
Levy, Henio.....Europe
Lhevinne, Josie.....Chicago, Ill.
Lichling, Max.....Europe
Littlefield, Laura.....Europe
Longy, Georges.....Europe
Luyster, Wilbur.....East Brookfield, Mass.

M
MacArthur, Mrs. John R.....Paris, France
MacCus, Beatrice.....Hightstown, N. J.

McConnell, Mrs. E. B.....Europe
McConnell, Harriet.....Europe
McConnell, Marie.....Europe
McConnell, John.....Gloucestershire, England
McVay, Elizabeth.....Minden, La.
MacLennan, Francis.....Europe
Maier, Guy.....Australia
Malkin, Anita.....Europe
Malkin, Joseph.....Europe
Mannes, Clara.....Europe
Mannes, David.....Europe
Marione, Dana.....Lake Sebago, Me.
Marsh, Frank E. Jr.....Schenectady, N. Y.
Martin, Beatrice.....Raymond, Me.
Martinelli, Giovanni.....Europe
Mason, Edith.....Milan, Italy
Matzenauer, Margaret.....West End, N. J.
Maurel, Barbara.....Europe
Meisle, Kathryn.....Tom's River, N. Y.
Melish, Mary.....Lake George, N. Y.
Meldrum, John.....Buffalo, N. Y.
Meluis, Luella.....Amityville, L. I.
Mengelberg, Willem.....Holland
Mero, Yolanda.....Europe
Middleton, Arthur.....Australia
Miller, Reed.....Lake George, N. Y.
Milligan, Harold V.....Asbury Park, N. J.
Mills, Emil.....Europe
Morris, Helen Henschel.....Europe
Mott, Alice Garrigue.....Averill, Vt.
Mukle, May.....Europe
Muzio, Claudia.....Milan, Italy
Myer, Edmund.....Seattle, Wash.

N
Namara, Marguerite.....Europe
Naumburg, E.....Roslyn, L. I.
Neill, Amy.....Lynn, Mass.
New York Trio.....Paris, France
Nicolas, Constantin.....Europe
Niernack, Ilse.....Bedford Hills, N. Y.
Nielsen, Alice.....Christiania, Norway
Nielsen, Per.....Berlin, Germany
Nielsen-Stone, Matja.....England
Noble, T. Tertius.....Georgetown, Conn.
Norfleet Trio.....San Francisco, Cal.
Northrop, Grace.....London, England
Novello, Marie.....West Kill, N. Y.
Nyiregyhazi, Erwin.....Europe

O
O'Brien, Donnell.....Ansonia, Conn.
Oberhoffer, Emil.....Savage, Minn.
Onelli, Enrichetta.....Chatham Center, N. Y.
Osmond, Harry O.....Europe
Otis, Florence.....Clinton, Conn.

P
Paderewski, Ignace Jan.....Switzerland
Patterson, Frank.....Magnolia, Mass.
Pattison, Lee.....Australia
Pearce, John W.....West Newbury, Mass.
Percy, Richard T.....Litchfield, Conn.
Persinger, Louis.....Mill Valley, Cal.
Peterson, May.....Portland, Ore.
Piech, Italo.....Cincinnati, Ohio
Phillips, J. Campbell.....Lake Placid, N. Y.
Phillips, Martha.....Lake Placid, N. Y.
Polacco, Giorgio.....Milan, Italy
Ponselle, Rosa.....Branford, Conn.
Potter, Harrison.....Europe
Potter, Mary.....Lake Geneva, Wis.
Presa, Joseph.....Paris, France
Prokofiev.....Europe

R
Rains, Leon.....Schroon Lake, N. Y.
Raisa, Rosa.....Europe
Rapee, Erno.....Europe
Ray, Ruth.....Chicago, Ill.
Regnes, Joseph.....Raymond, Me.
Reimherr, George.....Merriewold Park, N. Y.
Reuter, Rudolph.....Berlin, Germany
Reynolds, Eleanor.....Cincinnati, Ohio
Riegger, Neira.....Perry, N. Y.
Riesberg, F. W.....Norwich, N. Y.
Riker, Mr. and Mrs. Franklin.....Adirondack Mountains
Rimini, Giacomo.....Europe
Ringling, Robert.....Chicago, Ill.
Rio, Anita.....Lyme, Conn.
Roberts, Gray.....Sharon, Pa.
Roberts, Carl.....North Conway, N. H.
Rothwell, Walter Henry.....Europe
Roxas, Emilio A.....North Long Branch, N. J.
Rubinstein, Erna.....Europe
Rubinstein, Arthur.....South America
Ryman, Paul.....Atlanta, Ga.
Rybnier, Dr. Cornelius.....Tannersville, N. Y.

S
Saenger, Oscar.....Chicago, Ill.
Salmond, Felix.....New Caanan, Conn.
Salzedo, Carlos.....Seal Harbor, Me.
Saminsky, Lazar.....Europe
Samorany, Margot.....Lake Mappakeung, Me.
Sassoli, Ada.....Europe
Schelling, Ernest.....Celigny, Switzerland
Schindler, Kurt.....Europe
Schipa, Tito.....Europe
Schmits, E. Robert.....Paris, France
Schmitzer, Germaine.....Europe
Schofield, Edgar.....Chatham Center, N. Y.
Schoen-Rene, Mme.....Berlin, Germany
Schumann Heink, Mme.....Garden City, L. I.
Scott, John Prindle.....MacDonough, N. Y.
Seagle, Oscar.....Schroon Lake, N. Y.
Selinsky, Margarita.....Silesian Mountains, Germany
Selinsky, Max.....Silesian Mountains, Germany
Shatuck, Arthur.....Europe
Shepherd, Arthur.....Cleveland, Ohio
Sheppard, Edna.....Merriewold Park, N. Y.
Shuk, Lajos.....Europe
Silbert, Rhea.....Huntington, W. Va.
Siefert, John B.....Atascadero, Cal.
Siloti, Alexander.....Europe
Simmons, Louis.....Southampton, L. I.
Sinding, Christian.....Norway
Singalano, A.....Long Branch, N. J.
Sittig, Fred V.....Stroudsburg, Pa.
Smith, Clair Eugenia.....Paris, France
Snyder, Mrs. F. H.....St. Paul, Minn.
Sokoloff, Nikolai.....Europe
Southwick, Frederick.....Minneapolis, Minn.
Spalding, Albert.....Europe
Sparks, Estelle A.....Lake Hopatcong, N. J.
Spiering, Theodore.....Europe
Springer, Herman.....Centennial, Wyo.
Stanley, Helen.....Twin Lakes, Canaan, Conn.
Stead, F. L.....Alexandria, Minn.
Stock, Frederick.....Europe
Stoebner, Emmeran.....Lenox, Mass.
Stone, May.....West Haven, Conn.
Stopch, Josef.....Long Branch, N. J.
Strinsky, Joseph.....Europe
Sundelius, Marie.....Harrison, Me.
Sutro, Rose and Otilie.....Europe
Sweet, Reginald L.....Mill Neck, L. I.
Swayne, Wager.....Paris, France
Sylvia, Marguerite.....Los Angeles, Cal.

T
Telmanyi, Emil.....Europe
Thomas, John Charles.....Europe
Thomas, Ralph.....Europe
Thorne, William.....Margaretville, N. Y.
Thunder, Henry Gordon.....Atlantic City, N. J.
Todd, Marie Louise.....Old Forge, N. Y.
Topping, Lila.....Atlantic Highlands, N. J.
Traub, Iren.....Europe

(Continued on page 49)

Alice Gentle Receives Ovation for "Fedora"

Alice Gentle has been doing magnificent work so far this season at Ravinia Park. Her sweeping success in "Fedora" on July 15 was but one of the high lights of her work in varied roles. According to the critics of Chicago, she was a unanimous success.

Theodore Sterns, of the Herald Examiner, said in part: "Enter Alice Gentle. Beautiful, richly warm in voice and spotting her personality with the surety of a searchlight, her Fedora leaves little, if anything, to criticize. Why this woman is not recognized as our greatest American grand opera star is a mystery. She has a bigger personality than Farrar. Mary Garden has an enormous reputation, and justly so, but Garden's style is European, not American. Alice Gentle has the true American 'pep' and a tiger lily voice and beauty that lodestones her audience. Even the prodigal, whole-souled way in which she uses her limitless voice is American. To my mind, she is absolutely typical of what we want in this country—a human, new opera form for the people, by the people, of the people."

None the less enthusiastic was Maurice Rosenfeld in the Daily News: "Were it not for Alice Gentle it is quite likely that Giordano's operatic setting of Sardou's tale of 'Fedora' would hardly receive much consideration from operatic impresarios, but as we have this sterling American singing actress, it is wisely incorporated by Louis Eckstein in his operatic scheme at Ravinia. . . . Miss Gentle in the title role has here a part in which she can display her personal magnetism, her eminent vocal gifts and her fine dramatic abilities. The music written for her role is not particularly grateful, but she put so much intensity and so much art into its rendition that it was telling and effective."

Also commenting upon the weakness of the opera and the importance of having a strong Fedora, Karleton Hackett in the Post said in part: "Then, too, we have not had quite the right artist for Fedora. Loris is an important figure in the drama, but the performance stands or falls by the force of Fedora. Alice Gentle carried it more successfully last Saturday evening, at Ravinia, than I have ever heard of before in this country. She has the imagination and the emotional power to portray this role and has gained control over her forces so that she knows just how far to go. . . . She made a great impression on the public and was rewarded by an ovation at the close of the act. . . . Her voice was admirably adapted to the music and she managed it with skill. She gave out some full-throated passages which told their story with thrilling power, yet she never lost control of the tone. It was in every way a great performance."

Herman Devries, in the American, did not vary from that of the others in his opinion: "Repetition of praise is justice and imperative, for Alice Gentle is at her best in



ALICE GENTLE.

who scored a personal triumph in "Fedora" at Ravinia Park on July 15. (Photo by Terkelson & Henry.)

the dramatic exuberance of Fedora. . . . Miss Gentle, as Fedora, gave a superb performance. A great emotional actress, she was passionate, tragic, dramatic; she gripped the hearts and the sympathies of her audience. . . . She sang the music gloriously. Her voice has gained almost unbelievably in warmth and feeling and beauty since she sang in the Metropolitan Opera House."

Other roles in which Miss Gentle will soon be heard at Ravinia are the principal ones of Tosca, Zaza and La Chemineaux. Already her manager, Catherine Bammann, has booked her for many important concerts next season. Miss Gentle has also been engaged for the opera season in Mexico City, which is under the management of Andreas de Segurora. She will appear from November 15 to December 15 in "Tosca," "Carmen," "Tabarro" and "Cavalleria Rusticana."

Welcome to Maier and Pattison

Guy Maier and Lee Pattison, the duo-pianists, arrived at Sydney, Australia, on June 13, under engagement with the International Tours Ltd., for an Australian tour of forty concerts. On Friday evening, June 16, The Musical Association of New South Wales tendered them a formal welcome by giving an "At Home" in their honor at which about 300 of the prominent musical folk of Sydney were present. A short musical program was rendered, after which supper was served in the large banqueting hall.

During the evening, J. Hugh McMenamin, the president of the association, welcomed the pianists to Sydney, emphasizing their high reputation as exponents of the art of the two-piano recital. Mr. Maier and Mr. Pattison both responded in well chosen remarks, expressing their pleasure at being in Australia, of whose musical taste and appreciation they had heard so much.

The first Maier-Pattison concert was to take place at the Sydney Town Hall on Tuesday evening, June 20. An unusually heavy advance booking attested the great interest being taken in their coming. The Maier-Pattison concert will be the first two-piano recital to be given in the Southern Hemisphere.

Harriet Foster's Success in Teaching

After the busiest season she has ever had in vocal teaching, Harriet Foster says that she is delighted with the year's success and will shortly take a vacation on the shore of Lake Erie so as to be fresh and active in preparation for next season. However, in spite of the steady application for work during the season just closed, Mrs. Foster declares she is feeling splendidly and does not really feel the need of any rest.

Many of her students are doing more advanced work and doing it extremely well, which fact, of course, is inspiring to any teacher. Mrs. Foster is happy in the plan that she has arranged to give a scholarship to one of the less ad-



HARRIET FOSTER,
vocal teacher.

vanced pupils who best answer a series of questions on vocal work. The examination is simple as she does not believe in pressing pupils beyond what she thinks they have mentally imbibed. What they have not thoroughly grasped mentally they cannot demonstrate, she insists.

The following is the list of questions comprising the examination submitted to Mrs. Foster's less advanced pupils:

QUESTIONS.

A—Give an outline of the work done this winter.
B—Give answers to the following questions relative to the understanding of the individual student and tending to enlighten discussion on the subject of voice production: (1) In what way is the vocal instrument distinctively different from any other musical instrument? (2) Is voice production control less dependent upon any seeming material structure than any other musical production? (3) Is it necessary to support the breath? Tell how, if so. (4) Must there be a mental conception of pitch before the tone is produced? (5) Where does the action take place which forms the change of pitch? (6) Is there any change in the breath stream during this change of action? (7) Where is the center of the tone? (8) Of what is a tone the result? (9) Is the upper lip a sounding board? (10) Must looseness be vitalized? (11) Has dead weight any production? (12) At what place do we make most active use of the breath? (13) Should there be a mental or physical grip of the tone, and where?

C—Define technic and interpretation.
D—What is your understanding of my teaching of voice production?
E—Give best formula of how to practice.
F—Define difference between alto voice and soprano.
G—Give a comprehensive explanation of good singing.
H—Give appreciation of thematic values in chorus work.
I—What is the relative value of musical feeling, form, and accuracy in notes?
J—Should we stand for method or principles in voice production?
K—Which are the singing consonants and how do they aid in tone production?

Haggerty-Snell's Summer Activities

Mme. Ida Haggerty-Snell, who for many years has successfully taught vocal art in New York City, finds it impossible to take a vacation this summer as the demands for lessons are such as to require her services continually. Among her numerous new pupils from the South are Mrs. Charles Williams, of Clifton Forge, Va., and Louise Locher, of Glasgow, Va. These two pupils, who possess unusually fine voices, have been recommended to Mme. Haggerty-Snell by several of her former pupils who profited by her excellent tuition. Mme. Haggerty-Snell predicts great progress for these young ladies.

T. S. Lovette Sails

Washington, D. C., July 24.—T. S. Lovette, Welsh pianist and pedagogue, who sailed last week on the Berengaria for England to spend a much needed vacation with his father in Wales, found at the last minute that his trip across the ocean would be a race with death, as he received a cable the previous day saying that his father was dying and that he could scarcely hope to see him alive.

Mrs. Lovette, formerly Eva Whitford of Washington, D. C., who had expected to accompany her husband, was obliged to give up the trip in order to complete arrangements for their residence in Washington this season.

C. E.

Mary Allen Sings for Little Mothers' Aid Association

Mary Allen, dramatic soprano, scored a decided success when she sang on July 12 for the Little Mothers' Aid Association at the Happy Home House, 236 Second avenue.



MARY ALLEN.

as Santuzza, who made her operatic debut last season in Philadelphia as Lola in "Cavalleria Rusticana," winning the favor of the critics and public.

Miss Allen was heard in songs by Homer, Nevin, Ware and Bliss. The audience, consisting of several hundred children and their teachers, was very enthusiastic and after the last group demanded several more songs. Miss Allen sang all the numbers she had with her.

Crosby Under Sawyer Management

Antonia Sawyer will hereafter manage Phoebe Crosby, the charming young soprano, whose art and popularity are steadily increasing. Miss Crosby is spending the month of July at Marblehead, Mass., where she is devoting her leisure hours between tennis and swimming. The month of August will be spent in Maine, her native State, at which time she will arrange her programs for the coming season, when she will give recitals in Boston, New York and Chicago.

Dudley Buck Returning from Kansas

Dudley Buck has completed a six weeks' special summer course at the University of Kansas, Lawrence, Kan., and is en route to New York. He had charge of the vocal department and also lectured, and so successful was he in his work that a number of these pupils have registered for instruction at his new studio in New York on West End Avenue. While in Lawrence Mr. and Mrs. Buck were entertained extensively. The six weeks' course was completed with a very successful students' recital.

Mitnitzky Records for Ampico

Maximilian Mitnitzky, pianist, and a brother of the violinist, was recently invited to make some test recordings for the Ampico in the New York studios. He played the following of his own compositions—"Oriental Prelude," prayer and variations on a Hebrew theme, "Auf dem Pritzik brent ein frierchen."

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- Why alto voices often sound hollow and "whoopy"?
- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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FOREIGN NEWS IN BRIEF

NEW MANNHEIM CONDUCTOR A PROGRESSIVE.

Mannheim, Germany, July 10.—The place of chief conductor of the Opera and the Academy concerts, vacated by Alfred von Hoesslin, who has gone to Berlin as conductor of the new Volksoper, has been given to Erich Kleiber, hitherto conductor of the Opera at Düsseldorf, a young and distinctly progressive musician. Among his novelties for the coming season he announces Stravinsky's "Ros-signol" and "Petrouchka," and he is considering for performance Prokofiev's "Love of the Three Oranges." Works by Bartok, Schönberg, Ravel, etc., are on his concert programs. C. S.

PAUL BEKKER RESIGNS.

Frankfort, October 7.—Something of a sensation has been created here by the resignation of Paul Bekker as critic of the Frankfurter Zeitung. Bekker was perhaps the most influential critic in all Germany and for years a leading power in local musical life. Owing to a feud between him and the Museum Society, the leading concert body of Frankfort, the largest Frankfort journal boycotted the symphony concerts for many years, during Mengelberg's incumbency. Bekker is responsible for the sudden ascendancy of Schreker as an operatic composer and more recently aroused attention by his polemics against Pfitzner. L.

IN HONOR OF THE HOFFMANN ANNIVERSARY.

Berlin, July 9.—The Prussian State Library has arranged an extensive exhibition in honor of the centenary of E. T. A. Hoffmann's death. It comprises his entire musical output, mostly unpublished; many letters, pictures, and drawings as well as rare first editions. The library has published as a memorial an unknown setting of Tieck's "Jägerlied" by Hoffmann, in fac-simile. On June 25, the anniversary day, the city of Königsberg unveiled a bronze memorial tablet on the facade of the house in which the poet-composer was born. R. P.

A NEW "CARMEN" CLOSES DRESDEN SEASON.

Dresden, July 8.—"Carmen" seems to have a particular fascination for German operatic producers this year. As in Berlin, so in Dresden the management brought out a totally new staging of the work just before the season's close. It was the new manager's (Alfred Reucker's) Dresden debut as a régisseur, and he brought some interesting innovations in which insured greater flow of the action, also effective decorations somewhat in the style of Gregor who had a vogue here years ago. The dancers, arranged by Susi Hahl, ballet mistress, were an especially effective feature. The cast is excellent, with Fervani alternating with von der Osten in the title role; Taucher, as Don José, etc.; and Kutzschbach conducting. The Opera is closed, and will reopen in the middle of August under the musical direction of Busch. A. N.

FAMOUS POLISH VOCAL TEACHER TO COME HERE.

Warsaw, July 7.—Stanisław Dobrowski, Poland's most eminent teacher of singing, who has trained most of the stars of the Warsaw Opera, is, on the encouragement of Adamo Didur, going to America with the object of establishing a master school for opera in New York. S. P.

HOFFMANN'S "UNDINE" REVIVED.

Aachen, Germany, July 5.—E. T. A. Hoffmann's fairy opera, "Undine," which has not been produced since its original performances in Berlin and Prague, in 1816 and 1821 respectively, has been awakened from its hundred years' slumber here by the initiative of F. Sioli, manager of the Municipal Theater, the occasion being the one hundredth anniversary of Hoffmann's death, which was celebrated a few days before. The work proved an interesting curiosity, which will, however, not serve to increase the permanent operatic repertory. Its libretto, written by the Romantic poet Fouqué, on the basis of his well known

fairy-tale, is but poorly adapted to the operatic form. Musically the work, while showing the strong influence of Mozart and Beethoven, who were Hoffmann's "gods," fore-shadows unmistakably the romanticism of Weber. Weber, indeed, who was an enthusiastic admirer of "Undine" owes to its composer not only a certain "atmosphere" in his own



JOSEPH MARX.

the Viennese composer, who has just been appointed director of the Austrian State Conservatory of Music at Vienna.

operas, but also direct melodic inspirations as well. It was fascinating to watch the germination of these romantic ideas in Hoffmann's work, which shows its greatest beauties in the third act. The performance was good, on the whole, being conducted by E. Arthmann. The designs of the ten tableaux, by Oldenburger, were full of fantasy, although rather extremely conventionalized in the modern sense. Dr. M. U.

SCHUBERT SINGSPIELE IN STUTTGART.

Stuttgart, July 8.—Two Singspiele by Schubert, arranged for performance by Rolf Lauckner, Fritz Busch and Donald Tovey, have just been successfully produced here under the direction of Busch. Their titles are "Der treue Soldat" and "Die Weiberverschwörung." E.

BIG SWISS SÄNGERFEST UNITES 7000 SINGERS.

Zürich, July 8.—For ten days the interest of musicians, and especially singers, has been centred on Lucerne, where a Federal Swiss Song Festival gathered together nearly 7000 members of various Swiss choral bodies—about one-third of all the choral and church singers of Switzerland. Massed choruses were the feature of the festival, which also included a gala performance of Verdi's "Requiem" with Ilona Durigo, Karl Erb and Paul Bender as soloists. The festival was a brilliant affair, and great enthusiasm prevailed. G. T.

CLASSICAL MUSIC DELIGHTS SPANISH AUDIENCES.

Barcelona, June 19.—Musical events of importance in Barcelona recently were the musica di camera concerts given by Cortot, Thibaud and Casals. The programs were mainly classical and were received with much enthusiasm. T. O. C.

PITY THE POOR PUBLISHERS.

London, July 4.—Strauss' "Krämerspiegel" had a recent London premiere at the hands of Walter Rummel, the French pianist. The "Krämerspiegel" was originally written for voice and piano and is a series of twelve songs satirizing the composer's publishers. (Those he does not like.) The series was published in 1921 and is limited to 120 copies. London critics do not feel that the music is worthy of the composer and that they reveal a pettiness that was best hidden. G. C.

SWISS MUSIC AT HOME.

Zurich, June 16.—At the Confederates' Song Festival in Lucerne, the first performance was given of Suter's prelude for large male choir with brass and drum accompaniment. His "Sonnerkawon" was also performed. G. T.

STRAVINSKY'S LATEST.

Paris, July 2.—The first performance of a new work by Stravinsky, a light opera entitled "Mavra," has caused a considerable sensation here. The libretto, which is slight, is taken by Boris Kokhwo from a Pushkin novel. The vocal and orchestral parts seem to be of different nationalities, the former Italian and the latter Russian, flavored with American. The harmony is tonal, as opposed to contrapuntal, rhythm being an all-important factor throughout. The work was performed under the jurisdiction of Diaghileff and was excellently performed. A. N.

NEW SONATA FOR STRINGS HEARD IN LONDON.

London, July 3.—Maurice Ravel, the French composer, is on a visit here, and at a private reception last week, musical

London heard the first performance in England of his sonata for violin and cello, dedicated to the memory of Debussy. The work, which is one of great power and exceptional difficulty, was magnificently performed by Miss J. d'Aranyi and Hans Kindler. G. C.

LONDON'S GODCHILD

London, July 3.—The King and Queen were both present at the Verdun Sunday concert of the Garde Republicaine band at the Royal Albert Hall yesterday. The program included Dukas' "L'Apprenti Sorcier" and a British patrol by the conductor, Captain Guillaume Babay, M. V. O., "Cette méprisable petite armée," which proved an effective crescendo culminating in our own national anthem. The event was one of great social and even political importance, demonstrating the cordial relationship existing between the two nations. G. C.

VIENNA TO HAVE REGER FESTIVAL.

Vienna, June 17.—The Reger Society of Vienna is preparing a several days' festival to be held here next fall and to be devoted exclusively to the works of Max Reger. A number of important conductors and soloists will participate in these concerts. P. B.

BAND MUSIC DEVELOPMENT IN LONDON.

London, July 3.—Many useful discussions have taken place in connection with the British Music Society's Congress in London last week. At a concert at the Royal Albert Hall instrumentalists and choralists from the Royal Military College of Music demonstrated the importance and potent value of military music. New works specially written for a military band were performed, including "Three Humoresques" by Lieut. O'Donnell and a suite in F by Holst. Both works served their purpose admirably and were received with enthusiasm. G. C.

GRAZ TO HAVE BIG MUSIC FESTIVAL.

Graz (Austria), June 25.—A great "Styrian Music Festival" will take place here towards the end of August, consisting of several important operatic performances and some interesting orchestral concerts. Clemens Krauss, the young Graz conductor whom Richard Strauss has recently engaged for the Vienna Staatsoper, beginning next Fall, will be in charge of the festival. Schreker's opera, "Der Schatzgräber," and the "Autumn Symphony" by Josef Marx, who is a native of this city, are among the works to be produced. P. B.

STRAUSS SENSATIONS.

Vienna, June 22.—The great sensation which Richard Strauss has in store for next season, according to an interview granted by the composer to a Prague critic and reproduced in yesterday's "Neues Wiener Journal," is a book on the interpretation of Mozart's symphonies which Strauss is writing in collaboration with Richard Specht, the Vienna critic and biographer. In this interview, among other things, Strauss expressed a strong aversion towards the "subterranean" orchestra as practiced at the Bayreuth Festival House. He also made some interesting revelations regarding his new opera, entitled "Intermezzo," which he is just now completing, besides putting the finishing touches on his "Whipped Cream" ballet. "Intermezzo," for which Strauss has been his own librettist, is a realistic opera based on an incident from the composer's own life. It is scored for a small orchestra of fifty-five players and, according to Strauss' own statement, introduces an entirely new musical style. The work is intended for a small, intimate chamber theater and will probably have its first production at Salzburg. P. B.

THAT VIENNA STAATSOOPER DEFICIT.

Vienna, June 24.—The huge deficit of the Vienna Staatsoper which now amounts to well over 150 millions each month and which has been repeatedly objected to by the State Savings Committee, has now been the subject of a heated debate in the Austrian parliament. Several speakers severely criticised the enormous expenditure wasted on the sumptuous costumes and luxurious stage settings for the recent ballet performances. P. B.

A MONUMENT TO MAHLER'S MEMORY.

Vienna, June 27.—The Vienna publishing firm of Tal. has issued a handsome book, entitled "The Portraits of Gustav Mahler" which, in addition to containing a memorial article on this composer-conductor's work, includes a collection of Mahler's best and rarest photographs from the time of his birth to his death. These pictures have been selected by Prof. Alfred Roller, and Mahler's widow has been the promoter of the scheme. P. B.

CHIEF IN DIRECTORSHIP OF VIENNA STATE CONSERVATORY.

Vienna, June 29.—Ferdinand Löwe, one-time intimate friend of Brahms and Bruckner, conductor of the Vienna Konzertverein orchestral series and, for the past four years, director of the Vienna State Conservatory, has retired from the last named post, owing to failing health. Alexander von Zemlinsky, at present chief of the Prague Opera, Ferruccio Busoni, Franz Schmidt and Josef Marx, the latter two being members of the State Conservatory's staff of instructors, are being mentioned as his possible successors. A combine is also being considered, whereby Schmidt may be appointed "supervisor of studies," while Strauss would act as representative director. The faculty

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of the State Conservatory at last night's meeting nominated Marx as their candidate by unanimous vote. The ultimate decision will be made by the Austrian Ministry of Culture. P. B.

VIENNESE NOVELTY FOR KRISTIANIA.

Vienna, June 26.—Richard Stöhr, the Vienna composer and professor at the State Conservatory of Music, has just returned from a lecturing and conducting tour through Scandinavia, in the course of which he has been received by King Haakon of Norway to present him with the score of his new symphony which is dedicated to His Majesty. The first production of the new work is scheduled to take place at a special festival concert at Kristiania next Fall. P. B.

DEUTSCHES OPERNHAUS OF BERLIN PLANS AMERICAN VISIT.

Berlin, June 23.—It is reported here that George Blumenthal, of New York, lessee of the Manhattan Opera House, has made a contract with Georg Hartman, the director of the Deutsches Opernhaus, in Berlin, for an American tour, on which only Wagnerian operas and Strauss' "Salome" are to be given. The troupe would play two weeks in New York and then go on the road. It would comprise 250 persons in all and carry its own scenery, costumes and accessories. The performances, of course, are to be in German. C. S.

SECOND THURINGIAN FESTIVAL A SUCCESS.

Sondershausen, Germany, June 20.—Thuringia, formerly only an indefinite collective geographical designation, has become a state in the new Germany, in which all the little principalities and duchies of Central Germany are contained. Sondershausen is the capital of this new state, and it tries to perpetuate not only the political life of these little ex-monarchies but also their cultural life, which has been of such great importance to German music from the days of Bach, who lived in Eisenach, to those of Liszt, who lived in Weimar. Last year a Thuringian Music Festival was carried out with this as the central idea, and last week it has been successfully repeated, so that one may regard it as a permanent institution henceforth. Sondershausen is the proud possessor of an excellent and well balanced orchestra, a survival of court times, with an able and idealistic leader, Prof. Corbach, who is also a violinist of no mean powers. It has a fine chorus, the Cecilia, a good local string quartet, and—last but not least—a place well adapted for festival concerts, the so-called Orangerie, at the foot of the castle hill. The idyllic town itself, surrounded by hills and crowned by the picturesque castle, has a music-loving population, the inheritors of an old tradition, and all the concerts, therefore, were full to overflowing.

A chamber music evening, a choral and two orchestral concerts made up this year's festival. Reger, Brahms (second string sextet) and some new songs by Thuringian composers, Göhler and Frickhöffer, made up the program of the first; Hugo Kaun's secular oratorio, "Mother Earth," which had its very first performance in Berlin last winter, filled the choral concert, and the chief items of the orchestral concerts were Bruckner's sixth symphony, Pfitzner's three "Palestrina" preludes, Reger's ballet suite, op. 130, the Tchaikowsky concerto, played by Celeste Chop-Groenevelt, and two "Thuringian" novelties, by Frickhöffer and August Reuss, respectively. The first of these new works was a setting of Goethe's "Ausnehmung," for contralto and orchestra, which shows inventive power and depth of feeling, the fine orchestration being influenced by Wagner. Reuss' serenade for violin and orchestra is technically accomplished though unoriginal in form and content. The solo part was excellently played by Prof. Felix Berber, of Berlin. The vocal soloists, especially Agnes Leydhecker, contralto, were good. It is noteworthy that in this outspokenly local affair two essential personalities were American, the one, Mme. Chop-Groenevelt, by birth, and the other, Hugo Kaun, by adoption. R. P.

VIENNA STAATSOOPER'S PROGRAM FOR NEXT SEASON.

Vienna, June 26.—An official statement issued by the management of the Vienna Staatsoper promises the first production anywhere of Richard Strauss' ballet "Schlagobers" ("Whipped Cream"), which is scheduled for the Spring of 1923. Preceding this novelty, Schreker's opera "Der Schatzgräber," promised and deferred for three seasons, is to have its Vienna première at last. The third novelty is to be "Fredegundis," the new opera by Franz Schmidt, the Vienna composer who wrote "Notre Dame." A revival of Schillings' "Mona Lisa" is also intended. "Der Zwerg" ("The Dwarf") by Alexander von Zemlinsky also figures on the list, and in an interview Strauss has declared that he considers this production particularly important. Together with a large number of revivals which we are promised for next season, this makes a formidable season's work. It remains to be seen whether all these good intentions will really materialize. In view of recent experience at the Staatsoper, a certain scepticism is not altogether unjustified. P. B.

A COMMUNITY SONG FESTIVAL IN GERMANY.

Darmstadt, Germany, June 25.—There was a unique festival last week in the little towns of Erbach and Michel-

stadt, in the heart of the Odenwald, the wooded mountain region just south and west of here. The citizens of these ancient places, boasting mediaeval castles, monasteries and churches, managed to combine the charms of nature, art and romance in rare degree. In the famous "Stag Gallery" of the Erbach castle they listened to chamber music by Bruckner, Arnold Mendelssohn and Johann Senfter, of Darmstadt, and a beautiful string quartet with woman's voice by the youthful but prematurely deceased Fritz Schaeffer. In the midst of the lovely woods between the two towns they had what Americans would call a midnight "community sing"—musicians and audience joining in age-old folksongs of the region, interspersed with little instrumental pieces suitable for outdoors. A delightful quintet for wind instruments by Heinrich Kaspar Schmidt had its first performance in these idyllic surroundings. Again an open-air concert on the "Schöllenberg" gathered the greater part of the population together, forming a procession to the sound of folksongs and marches up and back. At the end there was a great orchestral concert by the orchestra of the Hessian National Theater (Darmstadt) under the direction of Michael Balling, one of the most talented conductors in Germany. The festival is to be an annual affair hereafter. L.

KICKING KORNGOLD.

Vienna, June 28.—The "row" between Erich Wolfgang Korngold and Dr. Richard Strauss, in his capacity as director of the Vienna Staatsoper (the history of their rupture has been recorded by the MUSICAL COURIER) is assuming unexpected proportions now that father Korngold has seen fit to take an active part in the controversy. Dr. Korngold's severe criticism of this season's work at the Staatsoper, published in a local magazine, has resulted in a rather insulting newspaper attack upon him, in the course of which Dr. Korngold was openly accused of abusing his position as a critic for the purpose of furthering the success of his son's compositions. Dr. Korngold's reply to this charge, published in today's "Neue Freie Presse," attempts to prove his honesty as a critic, and frankly declares that his adverse criticism of Strauss' management has resulted in an unfair treatment of his son's opera on the part of the Staatsoper's director. The whole affair is the chief topic in musical circles here and while the general opinion is against Dr. Korngold, there are many who maintain that his criticism of Strauss' activities at the Staatsoper, whatever may have been its personal motives, is undoubtedly justified in many respects. So far, Richard Strauss himself has kept conspicuously aloof from the entire controversy except for his announcement that in future young Korngold would no longer be permitted to direct his "Die tote Stadt" at the Staatsoper as a guest conductor. Some of Strauss' intimate friends, however, aver that he is preparing a decisive blow to remove Dr. Korngold from his critical post, which verifies certain rumors to the effect that the editor of the "Neue Freie Presse" is rather inclined to rid himself of Dr. Korngold's services when his writings have caused the paper so many troubles. P. B.

MARX NEW DIRECTOR VIENNA STATE CONSERVATORY.

Vienna, July 5.—The appointment of Joseph Marx to the post of director of the Vienna State Conservatory, in succession to Ferdinand Löwe, recently retired, is now assured. His election, in preference to all other candidates, including Richard Strauss, came as a surprise, especially in view of Marx's comparatively young age. Marx, who had been teaching composition at the State Conservatory for several years past, is but forty years old. His "Autumn Symphony," it will be remembered, created a veritable uproar at its Vienna première last season. P. B.

CHALIAPINE ON HIS WAY TO AMERICA.

London, July 11.—From Chaliapine comes news of the safe arrival of himself and his family at Stettin. The great singer appears well pleased with things in general and his voice in particular, which he states is in fine trim. After having toured Norway and Sweden, he is visiting England in the autumn for an extended visit prior to his departure for the new home that he is making in America. G. C.

NEW VIENNESE MUSIC BOOKS.

Vienna, July 2.—Dr. Paul Stefan, the Vienna musicologist and editor of the Musikblätter des Anbruch, is editing a collection of handsome little monographs on musical and theatrical subjects, under the title "Die Wiedergabe." The first series of this collection, which is being published by the Wila publishing firm of Vienna, includes an interesting book on Marie Jeritzka, written by Wilhelm von Wymetal, and one on Wilhelm Furtwängler, by Strauss' biographer, Richard Specht. Other volumes shortly to be published are a history of the Vienna Opera, by Paul Stephan, and one on Marie Gutheil-Schoder, the famous Strauss singer, by the Viennese correspondent of the MUSICAL COURIER, Paul Bechert. P. B.

MEMORIAL TABLET FOR SCHUBERT'S MOTHER UNVEILED.

Zuckmantel (Silesia), July 4.—The house in which Franz Schubert's mother, Maria Elisabetha Katharina Vitz, was born here on October 30, 1756, was decorated with a beautiful memorial tablet yesterday. P. B.

ROSING'S AUTUMN SEASON.

London, July 11.—Rosing, the Russian tenor, has recently scored a unique success in Paris, having given three recitals to crowded houses and achieved one of the sensations of the season. As a result he has been engaged by the director of the Theater des Champs Elysées, M. Jacques Hebertot, to give three recitals at the Grand Theater des Champs Elysées during the autumn. Mr. Rosing has also signed contracts with the French impresario, M. Hottot, for tours in Belgium, France, Holland and Switzerland. He is singing in London once only, at Queen's Hall on October 24, and leaves for America in December, where he will extend his tour to Canada and up to the coast of California. G. C.

SCHUBERT RECITALS THE SLOGAN OF COMING SEASON.

Vienna, July 3.—The coming season is to be one of Schubert memorials, just as the one just passed has been one of Brahms festivals. In addition to the great Schubert Festival to take place at Vienna in commemoration of the master's 125th birthday (1923, by the way, will see the ninety-fifth anniversary of his death), Schubert's symphonies will figure prominently on next season's orchestral programs. The Rosé Quartet's subscription series will this season be devoted exclusively to a cyclic performance of Schubert's entire chamber music. P. B.

COLUMBIA CONCERTS

JULY 17.

Over 10,000 attended the concert by the Goldman Band on the Green at Columbia University, Monday evening, July 17, for which Mr. Goldman prepared an unusually interesting program comprising: "Emperor" March, Wagner; overture "Phedre," Massenet; "The Last Spring," Grieg; "L'Arlesienne" suite, No. 1, Bizet; waltz from "Faust," Gounod; "Slavonic Dance," Dvorak; "Polish Dance," Scharwenka, and excerpts from "The Daughter of the Regiment," Donizetti. Among the insistent scores given by the band were "Loin du Bal," Gillet, as well as Edwin Franko Goldman's popular "Chimes of Liberty" march and "In the Springtime."

Ernest S. Williams played, as cornet solo, Schubert's "Serenade" and two encores.

JULY 18.

A special concert for subscribers only was given in the gymnasium, Tuesday evening, July 18, on which occasion Mr. Goldman presented a program exclusively of solo and ensemble numbers rendered by the following artists: Lucille Chalfonte, soprano; Lotta Madden, soprano; G. Tagliavero, clarinet; Henry Heidelberg, flute; Maurice Van Praag, French horn, and Ernest S. Williams, cornet. The program in its entirety follows:

J'ai pleuré en rêve.....	Hue
Chanson Triste.....	Duparc
Bon jour Suzon.....	Thomé
Adagio and Tarantella.....	Lotta Madden
The Voice and the Flute.....	G. Tagliavero
(August M. Roderman, flute obligato, and Milan Smolen, piano)	Lucille Chalfonte
Romance.....	Ernest S. Williams
Spring Song.....	Mendelssohn
Serenade (flute and French horn).....	Lucille Chalfonte
I Shall Awake.....	Henry Heidelberg and Maurice Van Praag
The Brooklet.....	Kramer
Love's Gift.....	Burleigh
Homing.....	Goldman
	Del Riego
	(Edith Henry, piano)

JULY 19.

Another record breaking audience attended the concert on Wednesday evening, July 19, on which occasion Mr. Goldman presented the following program: "Triumphal March" from "Cleopatra," Mancinelli; overture to "The Marriage of Figaro," Mozart; "Dream Music" from "Hänsel and Gretel," Humperdinck; excerpts from "Aida," Verdi; overture to "Martha," Flotow; Berceuse from "Jocelyn," Godard; two Spanish dances, Moszkowski, and "The Evolution of Dixie," Lake.

Following the rendition of the overture to "Figaro," Mr. Franko requested Nahan Franko (who was in the audience) to conduct the "Dream Music" to "Hänsel and Gretel." Mr. Franko not only conducted this number but likewise an encore, Strauss' "Blue Danube," waltzes.

Aside from the regular program, the encores were: "Stars and Stripes," Sousa; "Swedish Wedding March," Soderman, as well as three popular compositions by Edwin Franko Goldman (by request)—"Star of the Evening," "Chimes of Liberty" and "In the Springtime."

Ernest S. Williams, cornet soloist, played the "Berceuse" from "Jocelyn," Godard.

JULY 21.

The first part of the program offered by Mr. Goldman to the vast audience on Friday evening was devoted to three works by Tchaikowsky: "Marche Slav," two excerpts from the "Pathetic Symphony" and selections from the "Nut Cracker" suite. By way of an innovation Mr. Goldman called upon Arnold Volpe, the conductor familiarly known to New York music lovers, and who was in the audience, to conduct the "Nut Cracker" suite, which he did with his accustomed skill. The audience rewarded him with rounds of applause which brought an encore—one of his own marches. Mr. Volpe will shortly go to Kansas City to head the Kansas City Conservatory of Music.

The second half of the program, under Mr. Goldman's baton, consisted of the stirring "Zampa" overture, Herold, and three of his own compositions—"Cherokee" march, "In the Springtime" and "The Chimes of Liberty." These aroused the audience to such a demonstration of approval that as an extra selection he gave an old favorite from last year, "Hunting Scenes," which provoked much amusement. An added number was a selection from Massenet's "Le Cid," Victor Herbert's "American Fantasia" closed the program most appropriately.

The soloist of the evening was Evelyn Jeanne, soprano, who was heard in two songs—the ever lovely "Thy Beaming Eyes," MacDowell, and "A Birthday," Woodman. Miss Jeanne was in good voice and sang her numbers with fine tonal quality and style, her clear diction being a noticeable feature of her singing. The audience seemed to like her and she was obliged to repeat the Woodman song.

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Mildred Bryars Has Many Bookings

In leaving for a well earned rest at her home in St. Louis, previous to appearances in August at Chautauqua with the Cleveland Symphony Orchestra, Mildred Bryars can feel very happy about her first season as a New York artist. Instead of the first year period of discouragements waiting for recognition, Miss Bryars has to her credit a most unusual list of important engagements, including



MILDRED BRYARS,
contralto.

the Maine Festivals, Newark Festival, Lindsborg (Kan.) Festival, New York Rubinstein Club, Lowell Choral Society, New York Oratorio Society (N. J. branch), Rutgers College, Providence Glee Club, Hamilton Elgar Choir, Al-lentown Festival, etc., all satisfactorily filled and in many cases resulting in re-engagements.

Three engagements in different towns were filled in as many days, and six engagements in two weeks, in addition to church work on Sundays, with no complaints from Miss Bryars about hard traveling, but with an even disposition rarely perturbed by inconveniences of travel.

Miss Bryars' voice is of wide range and of lovely quality; she is a skilled musician, an expert pianist, and with such a capacity for hard work that there is every indication that a splendid career awaits her. She will remain under the management of Walter Anderson.

Concert Bureau for Cincinnati Conservatory

The Cincinnati Conservatory of Music will inaugurate a concert bureau this season to promote the artistic success of the artist faculty of the Conservatory and the exceptionally talented graduates.

This concert bureau will be under the direction of Burnet C. Tuthill, the new general manager of the Conservatory, who has had many years' experience in connection with musical activities. The junior artists will be especially featured in order that musical clubs and other organizations requiring soloists and recitalists may obtain first class artists at moderate fees. These junior artists will receive a uniform fee of fifty dollars in addition to their traveling expenses. Another feature of the concert bureau will be the making up of ensemble programs, combining the work of several artists. In this way it is possible to furnish vocal quartets and instrumental combinations of an unusual nature. The growing cult of chamber music in this country will also be catered to and the concert bureau will be ready to present a string quartet or piano trio program or other less usual combinations including wind instruments.

Klibansky's Pupils Active

Mr. Klibansky is at present at the Cornish School, Seattle, Wash., holding master classes. The enrollment in these classes is unusually large.

Alveda Lofgren, artist pupil of Sergei Klibansky, achieved great success recently when she appeared with the Goldman Band. Her singing at the Columbia University, New York, was heartily applauded and she was called back for several encores. She has been re-engaged for more appearances.

Another artist pupil who has been very successful with the Goldman Band at Columbia University, is Lotta Madden. Lottice Howell has just closed a successful season singing at the Strand in New Orleans, La. Virginia Rea was also successful at the concert which she gave at

Chautauqua, New York, June 17. Marion Steelman is continuing to receive favorable press notices on the Pacific Coast.

RAVINIA

(Continued from page 5)

or indirectly in the artistic success of the enterprise. Each year this writer urges the local musical profession to go more frequently to this unique operatic resort, but it must be confessed, in order to be truthful, that Ravinia would be a vast failure if the management had to depend on professional musicians for the sale of seats. Of course, there are exceptions. We know of certain vocal teachers who have their studios in the Fine Arts Building who have bought as many as thirty tickets for one performance, advising pupils to go with them to witness such and such a performance. This we found out when Pareto sang "Traviata" for the second time on last Sunday night before an audience that packed the pavilion and which comprised those thirty students above mentioned and those two teachers who have done a great deal for opera, not only at Ravinia but also for the Chicago opera, as they and most of their pupils are subscribers to the guaranty fund of the Chicago Civic Opera Company. Vocal teachers should encourage their students to listen to opera as given at Ravinia. The pupil would benefit by it and the teacher would not be the loser, as Ravinia is one of the reasons why a vocal student should remain in Chicago during the summer months.

"FEDORA," JULY 15.

On Saturday night of last week another chance was given to hear Alice Gentle in one of her best roles—that of Fedora, in which last year she created nothing short of a sensation, which she duplicated this season at the first performance of Giordano's opera.

Alice Gentle, though excellent in comic roles, finds in her diversified repertory the best outlay in dramatic roles. She loves "La Navarraise" and is loved in it; likewise, "Fedora." Morgan Kingston reappeared as Loris, and words of commendation are due Anna Roselle and Danise, who, as Olga and De Siriex, respectively, were admirably cast. Papi conducted.

"LA TRAVIATA," JULY 16.

Although "Traviata" has already been reviewed in these columns, the writer journeyed to Ravinia to hear Pareto again in the role in which she made her debut with the Chicago Opera Association in New York last winter and with the Ravinia company during the first week of the present season. Pareto's delineation of the role is one of the most appealing pieces of acting seen on the lyric stage, and in the last act many a woman shed tears through her sympathetic portrayal of poor Violetta. Beautiful to look upon, Pareto charmed the ear as well as the eye, the beauty of her voice, which, though of small caliber, being of such quality as to give much enjoyment. She scored heavily and rightly so. Danise, one of the few exponents of the old Italian method of beautiful singing, was really impressive as Germont, Sr. His acting is different from that of other baritones seen in the part, but this reviewer sides with Mr. Danise, for Germont, Sr., was not the elegant gentleman represented by our baritones of today. Although at heart a gentleman, he was more rough than polished, a regular country gentleman, a farmer who had seen court perhaps once or twice in his life, and who could not wear kid gloves nor newly pressed suits. The rougher Germont, Sr., is the one of Danise—a septic but good-hearted old gentleman. This new version of the role would already have been a credit to Mr. Danise had he not imbued the part with great beauty of tone. Danise is not a shouter; he is a singer, and though his throat can produce big tones when necessity demands, it is generally under the clever guidance of its possessor, so well nursed as to produce tones of great beauty without using stentorian methods, and the results are more gratifying.

Chamlee was not at his best in the first two acts. In the first he sang more than once off pitch, and in the second altogether lost himself in his aria, but was cleverly fished out of troubled water by Papi, who adroitly brought the aria to an abrupt ending without the audience noticing that anything out of the ordinary had taken place. In the third act Chamlee completely recovered himself, sang with his usual facility, and by his singing made the gambling scene one of the big episodes in the evening's performance.

MONDAY NIGHT, ORCHESTRA CONCERT.

The soloists at the Monday night concert were Dux, Didur and Carl Brueckner, the latter the first cellist of the Chicago Symphony Orchestra during its Ravinia engagement. Dux was scheduled to sing two Mozart arias and some lieder by Schubert and Schumann. Didur's offerings consisted of songs by Russian composers, while Mr. Brueckner elected to play the Saint-Saëns concerto for his solo. The orchestra was under the direction of Hasselmans.

"MARTHA," JULY 18.

"Martha" was repeated on Tuesday night with the same cast heard previously.

"FAUST," JULY 19.

Gounod's old yet serviceable opera was given for the first time this season at Ravinia with a star cast, including Claire Dux as Marguerite, Anna Roselle as Siebel, Falco as Martha, Orville Harrold in the title role, Rother the

Mephisto, and Ballester the Valentine. Hasselmans conducted.

"AIDA," JULY 20.

Also for the first time this season "Aida" was presented with Peralta in the title role, Alice Gentle as Amneris, Kingston as Rhadames, and Danise as Amonasro. Papi conducted.

"ELIXIR OF LOVE," JULY 21.

"The Elixir of Love" saw the footlights also for the first time and brought forth Pareto in a new role. The cast also included Harrold, Ballester and Didur. Having taken so much space to sing the merits of Ravinia as a whole, little of the allotted assignment is left, and, as those operas given for the first time this season, and especially the manner in which they were presented, deserve more than passing comment and some of the interpreters deserve many lines, a precedent is created this week in this department by postponing altogether the review of each of those operas to a later date. The same must be said concerning "Carmen," which served for the debut at Ravinia of Bourskaya, who was surrounded by an imposing cast. This performance took place on Saturday night.

RENE DEVRIES.

Celia Schiller Soloist at Lake Placid

On Sunday evening, June 25, at the Stevens House, Lake Placid, a delightful and artistic program of the highest order was presented by Florence Macbeth, Celia Schiller, Emil Stark and Harry Glantz, under the supervision of the Cleveland Discount Company. On this occasion, Celia Schiller, well known pianist, gave a piano solo in which a remarkable tone, combined with excellent technic and interpretation were displayed; she was enthusiastically applauded. Miss Schiller is also the organizer of the Trio Classique of New York which has given many successful appearances during the past season and is at present ar-



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CELIA SCHILLER,

pianist and organizer of the Trio Classique of New York.

anging several new programs to be presented in the early fall. The exact dates of the fall appearances will appear in one of our later issues.

Board of Estimate and Apportionment Unanimously Passes Resolution

On July 14 Mayor Hylan offered the Board of Estimate and Apportionment for consideration a resolution relative to the project for the establishment of an art center in the city of New York as a memorial to those who lost their lives in the world war, in connection with Chapter 564 of the laws of 1922, which authorized the board to acquire a site for suitable buildings to be used for the advancement of education and music, drama and other arts.

On July 19 the resolution was passed unanimously by the Board of Estimate and Apportionment.

Schumann Heink to Sing at Culver (Ind.)

Ernestine Schumann Heink, who will appear at Lakeside, Ohio, on August 10, will sing in Culver, Ind., on August 12, for the benefit of the local branch of the American Legion. On account of relatives having attended the well known military academy located in that town, the great contralto has evidenced an interest in the welfare of the school and the local post of the Legion.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE EDUCATIONAL COUNCIL OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

What the Music Supervisors' National Conference Has Accomplished Through the Educational Council—The Plans for the Future

The Educational Council of the Music Supervisors' National Conference has accomplished several important deeds which will aid in a large measure the development of school music. Perhaps the most important contribution has been the standardized course of study in school music which has been discussed in these columns, and which has been the subject of approval and disapproval by supervisors since it appeared. At the recent meeting in Nashville, the chairman of the Educational Council, Charles Farnsworth, of Teachers' College, Columbia University, presented a report on the work which the council has accomplished, and what the personnel of the council would be, and also what they hoped to accomplish. In part it follows:

"The items of the following report may be grouped under four heads. The first three pertain to what the council has been working on, and the last will bear upon the organization of the council itself.

"The subject which the council has spent the most time upon the last year has been that of 'Musical Accomplishment.' After listening to Dr. Curtis' address on 'The Nature and Function of Educational Measurements,' all that I will need to say as an introduction will be to explain that the tests that the council have been investigating have to do with the measurement of musical training, and not what the Seashore test attempts to measure, the presence of musical talent.

"The first of these may be said to deal with the musical nurture; the second—that is, the Seashore—with musical nature. This is a very important distinction, and the failure to make it is the cause of much confusion.

"The tests which the Educational Council have been investigating have been three in number. The first is by Frank A. Beach, of the Kansas State Normal School, Emporia, Kan.; the second by Glenn Gildersleeve, Experimental Junior High School, Rochester, N. Y., and the third by T. L. Torgerson, Department of Educational Measurements, West Allis Public Schools, West Allis, Wis. Unfortunately, the Torgerson tests were not received in time to have as much attention as the first two.

"Seven of the council conducted investigations with some five hundred individuals. The method employed was to find out as far as possible through teachers and by personal examination the intelligence and musical knowledge and accomplishment of the pupil, then to give the test and see how far this measure accorded with what was already known about the pupil.

"It was soon discovered that the tests measured not merely musical intelligence but also, in a very large degree, general intelligence. That is, a bright pupil who might not be especially musical would make a better showing than a student not so bright who might be even more musical. In other words, the musical tests, though varying greatly in their different aspects, made a heavy demand on general intelligence, thus making it difficult to measure just what the failure or proficiency of the individual taking it might be musically.

"Second, many of the questions in the tests require for correct answer, for instance, not only a knowledge of notation, but also a feeling for rhythm and a sense of tonality, making it difficult to know, when the student had failed, which of the three, or what combinations, were responsible for the failure or success.

"Third, the tests proved to be too long, and some of the questions too difficult for the sixth grade period at which the council wished to apply them.

"At the same time the council feels deeply indebted to the gentlemen who have worked out these tests. They have given us a solid basis to start on and have accomplished a great deal of difficult work, and the council hopes to utilize the experience and knowledge gained by them in its future work.

"Two main lines of work will have to be carried out. First, the devising of tests that will as far as possible have but one variable so that the cause of the success or failure can be known. Second, experimenting with these tests to discover what are the valuable questions and which are non-essential. It is hoped that by gradually eliminating those that are not fundamental a compact body of tests can be devised that will indicate accurately the stage of knowledge and skill gained.

"The second piece of work conducted by the council was the preparation for distribution by the United States Bureau of Education of a short questionnaire consisting of only seven items, having for its aim to find out whether singing was a daily activity in schools; whether any form of music is taught, including either voice or instruments; the number taking music in proportion to the total number of pupils attending; the amount of time given to music; whether a supervisor or special teacher is employed and the approximate yearly expenditure.

"Over three thousand answers to the inquiries have come in, and I am glad to say that we have the assistance of the Educational Department of the Northwestern University in tabulating this material and we hope before very long to be able to make a report through the pages of the Journal. This questionnaire is the first that has attempted to cover the rural districts of the country.

"The third item and one that has occupied most of the time of the council at the present meeting is the preparation of a plan for accrediting outside music study carried on in connection with high school courses in theory and appreciation. The council, after determining the main outlines, has turned this over to a committee of which Mr. Earhart is chairman.

"As the report of this committee will discuss the question of credits, examinations, reports, types of work, and the amount of time given to each, and will eventually have a complete typical list of graded compositions, it has been

thought so important that it will be printed as Bulletin No. 2, issued from the office of the Music Supervisors' Journal, and may be obtained from the editor, George Oscar Bowen, Ann Arbor, Mich., when it is printed.

"The organization of the council, the fourth of my main headings, presents a subject somewhat complicated because of the action taken at the business meeting preceding the reading of this report. At this meeting two resolutions were passed which to some seemed a criticism of the council's work. Informal discussion since has shown that both resolutions were intended to be helpful and not critical, and that the misunderstanding could be explained if the action taken by the members of the council could be presented to the conference. This I will now proceed to do.

"Last Christmas at the Detroit meeting of the Music Teachers' National Association one of the members of the council made a statement that he intended to bring up a resolution at the next meeting intended to put the council in closer touch with the conference by arranging for the systematic withdrawal of the members now serving and the giving to the conference the opportunity either to re-elect the old member or to put in a new one.

"It has been felt by all that the present arrangement might tend eventually to separate the council from the conference too completely, and that some arrangement by which new members could be added without making the body too large would be a necessity. This proposition was presented at the present meeting as well as an alternative one suggesting that the council be increased to fifteen and that five of these members be retired every few years. Both of these propositions were referred to a committee, who discovered on attempting to make a plan that nothing could be done without amending the constitution of the conference itself, and as no one felt perfectly clear as to what was the best policy to follow, the question was not pressed to an immediate issue, but as one of the resolutions passed at the previous business meeting requested the council to take the matter up, it became necessary to consider the question at once. At a special meeting of the council it was voted that a committee be appointed by the chair to draw up a resolution that would provide for the systematic withdrawal of old members and give to the conference the opportunity to express its judgment as to the work of the council.

"In order to make it easier for this committee to draw up a satisfactory resolution it was thought wise that the present members of the council retire in a body after they finish their preliminary meetings at the next session of the conference in Cleveland. This will give the committee a perfectly clear slate to work with and also to the present members of the council a chance to obtain a vote of confidence from the conference. Every member felt that this was a wise thing to do, and yet they all wished it clearly

understood that this resignation was not the expression of any temper or pique but purely for the two reasons mentioned above.

"Thus closes the report of the chairman of the Educational Council."

Columbia Company Records a Frank H. Grey Song

Barbara Maurel, well known concert artist, has made a fine record of Frank H. Grey's "At Eventide." This is considered to rank with Miss Maurel's best records made for the Columbia Company. Mr. Grey is enjoying additional prominence in the musical world on account of the really good impression his new musical comedy has made; however, his best efforts have been achieved in notable concert songs.

Leman Pupil Scores

John Richardson, a very talented violinist of Philadelphia, filled a week's engagement recently at the Stanley Theater, and scored such a success that his return engagement is assured. It will be remembered that a short time ago young Richardson was presented with the famous Guarnerius from the Judge Clopton collection which was loaned to Kocian for his first American tour. Mr. Richardson is a pupil of J. W. F. Leman, who is continuing to hold large classes during the summer in New York, Philadelphia and Atlantic City.

"The Mountebank" Popular

Easthope Martin's successful quartet cycle for four voices has been chosen as a feature number by the Artone Quartet. It occupied the main position on its program rendered at Columbia University on July 20. This cycle of Mr. Martin's is indeed one of much lyrical beauty. A tenor solo, "The Minstrel," is considered a "perfect" song and "Dusk of Dreams," contralto solo, has been featured by some of the most prominent artists during the past season.

Wolfsohn Artists for Metropolitan Concerts

Among the prominent artists engaged for the Sunday night concerts at the Metropolitan Opera House during the coming season are Josef Hofmann, Albert Spalding, Jascha Heifetz, William Bachaus, Benno Moiseiwitsch, Toscha Seidel and Isa Kremer.

Warren Not in New Hampshire

Denying the report that he has gone to the White Mountains for the summer, Frederic Warren says he is just as fond of rain here as there, and will teach throughout the entire heated term at his New York studio, 370 Central Park West.

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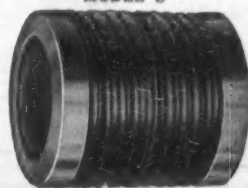
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ACROSS THE COUNTRY

Albany, N. Y.—The Monday Musical Club, the largest organization of its kind in eastern New York, is planning a fine series of programs for next season, according to the president, Elizabeth J. Hoffman. Other newly elected officers of the club are: vice presidents, Mrs. Lowell D. Kenney and Mrs. James H. Hendrie; corresponding secretary, Mrs. G. Ernest Fisher; recording secretary, Mrs. Edward H. Vander Bogart; treasurer, Mrs. Horatio S. Bellows; librarian, Mrs. Christian T. Martin; directors, Jean Newell Barrett, Mrs. Wendell M. Milks and Mrs. Herbert E. Robinson.

Stella Basovsky, daughter of Mr. and Mrs. Jacob Basovsky of this city, will sail soon for Berlin to study violin for a short time, then going to Budapest to study and finish with Jenő Hubay. Miss Basovsky, who is still in her teens, has studied with Franz Kneisel and under the direction of Dr. Frank Damrosch.

Eather Dunn Keneston, organist of Grace Church and of the music faculty of the Academy for Girls, will spend the summer in Europe.

Dr. Frank Sill Rogers sailed on the Majestic for Southampton to visit friends in Kensington and in Buckinghamshire. He will pass some time in Paris and may visit Munich before returning in September.

Dr. Harold W. Thompson, organist of the First Presbyterian Church, gave a final program on the old organ recently, his selections being old favorites. Dr. Thompson is in Westfield for a few weeks before going to Big Moose to join Mrs. Thompson. Helen Thompson is also in Westfield.

Frances De Villa Ball, of New York, has been visiting Mrs. Jean Newell Barrett before going abroad for the summer. Mrs. Barrett will pass the greater part of the summer in Des Moines, Ia.

Elizabeth S. Osgood will substitute at the organ at St. Paul's for T. Frederic H. Candlyn this summer.

Grace and Regina Held are home from the New England Conservatory, Boston.

An interesting series of recitals has been given at the Academy of the Holy Names, under the direction of Sister Alphonsus.

Gabrielle Grober, soprano, has been heard frequently in programs in this section.

The late Dr. Willis G. Tucker left a fine musical library, and his memoirs of Albany and New York musical events are most interesting. E. V. W.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio—(See letter on another page.)

Connersville, Ind.—The MacDowell Club, an organization of the piano pupils of Marie Whelan, met recently at her studio for an afternoon of music. The life of Richard Wagner was the topic for the afternoon.

Haig Gudenian, violinist, who has been spending a few weeks at Elmhurst School teaching, has gone to Lansing, Mich., to spend some time before going to California.

The Connersville Chamber of Commerce Boys' Band, under the direction of August Kowalk, is giving concerts each Thursday night at Hawkins Play Ground. The concerts are unusually well attended.

Merle Broadbuss, pianist, and Anna Miller, soprano, gave a joint recital before the Women's Club at Harrisburg, Ind., recently.

On June 23, a musicale was given at the home of Mr. and Mrs. A. A. Glockzin to a small group of music lovers. Haig Gudenian, Armenian violinist, and Hazel Murphy, pianist, played a number of Mozart and Beethoven sonatas for violin and piano. A. A. Glockzin, tenor, sang a group of songs by Handel, with Rowena Rosendale-Fruth at the piano.

Mrs. C. E. Walden, soprano, sang a group of songs at the Kiwanis Club luncheon at the McFarlan Hotel, June 29. A. A. G.

Detroit, Mich.—(See letter on another page.)

Montgomery, Ala.—A recital was given by the pupils of Dora Sternfeld at her studio. Juliet Auerbach and Fanny Marks Seibels assisted on the program. Theresa Pullen also played well. The following participated in the recital: James Noble Crump, Mary McQueen, Rose Morris, Mary Montgomery, Julia Sternfeld, Gertrude Stern, Frances Mitcham, Gladys Haggard, Josephine Banks, Hilda Botko, Flora Scheuer, Marie Lindsey, Beatrice Owen, Julia Grace Collier, Mrs. Collier, Hilda Schaeffer, Sarah Mairovitch, Edith Gruber, Esther Eisenberg, Annie Seay Owen, Edna Rhodes, Emma Eisenberg, Margaret Hudson, Erminie Ingram, Florence Fuller, Hathaway Crenshaw, Jeanette Johnson, Jeff Bayne, Theresa Pullen. Juliet Auerbach and Miss Sternfeld played a duet. All of the pupils showed excellent training and were a credit to their teacher.

Mrs. Herbert Krimbrough, of Birmingham, was soloist at the Philathea Class of the Court Street M. E. Church recently.

Paul Verpoest, violinist, was soloist at the Friday evening service at the Jewish Synagogue Beth Or. Mr. Verpoest is a graduate of the Royal Conservatory of Music, of Ghent, his native city. At the State Musical Contest of Mississippi, in 1921, he won first prize in composition. He was soloist at Court Street M. E. Church June 18. In September he will be at the Alabama Woman's College of this city as teacher of violin, musical history and harmony.

Violin pupils of Walter Sheets, director of the Musical Art School, were presented in recital June 16, at the Elks' Home. The program was one of variety and the students acquitted themselves well. The first selection was by the Sheets Orchestra, assisted by Sam Strickland, Charles Collins, Sam Miller, Morris Finkelstein, Alice Blanchard, Ruth Anthony, Billy Boy Flowers, Sarah Ehrlich, Tinsie Bozeman, Phillip Greenberg, Harry Spothneck, Julius Brenner, Himmie Ehrlich, Sudie Edwards, Wimbish Blue and Sam Pharr. Margaret Ryan and Frances Pharr were the accompanists.

Flag Day was celebrated at the Elks' Home. Walter

Monroe (tenor) sang a solo, Mrs. Howard Gerrish and Mrs. Joe Barker gave solos and Max Hochstein, cellist of the Empire Theater, played. The Sheets Orchestra played two numbers. Solos were danced by little Helen Brooks, Marvin Herron, Dorothy Cook and Josephine Wolfe.

Mrs. J. L. Brown, teacher of piano, presented her pupils in recital. The following were heard: Marie Cooper, Olivia Davis, Josephine Burts, Ruby Miniard, Sara Presley, Margaret Peabworth, Nell Stringer, Marguerite Goodwin, Katehryn McNeil, Vera Davis, James Tuley, Evelyn Stone, Georgetta Benton, Mrs. Howell, Lille Davis, Ruth Stone, Lois Hall, Elizabeth Mullen, Mildred St. John, Hazel Smith, Wyatt Smith, Lois Malone, Harold Brown, Ethel Thrash, Hazel Farriss, Julia Spratlan, Mary Lou Adams, Sue Adams, Audrey Butler, Doris Russell, Sodie Sewell, Elizabeth Mae Lytle, Irma Lee McDonald and Gladys Boyd.

The Pilots, a women's civic club, heard Bessie Reese, violinist, and Hessie Reese, whistler, at a recent meeting.

The Tuskegee Negro Quartet appeared here in one of the negro churches. This quartet makes records for the Victor Talking Machine Company. A large and appreciative audience was present.

Annie Moore, organist at Dexter Avenue M. E. Church and teacher of piano, presented the following students in recital: Claire Smith, Robert Bell, John Henry Westbrook, Eleanor Miller, Dorothy Reynolds, Eugenia Pickett, Louise Flayhardy, Lillian Woodworth, Dorothy Day, Alline Dudley, Wilhemena Ohme, May Perdue, Echo Dynes, Mercedes Clark, Nell McRae, Margaret Bell, Annie Welch, Antavee Clark (pupil of Mrs. H. M. Smith), Helengene and Georgia Merriwether. On Friday night the following were presented: Mrs. H. M. Smith, Mrs. W. M. Perdue, Marion King, Sarah Charles Pickett, Mary Frances Armstrong, Mrs. S. L. Armstrong, Louise Dean, Alice Colvard, Marguerite Day, Hazel Stinson, Louise McRae and Willie Mae Howe.

At the annual memorial service to the railroad men, a mixed quartet, composed of Beulah Kratzer, Macey Dean, R. Bickerstaff and George McCord, sang. A male quartet—Messrs. Bickerstaff, Andrews, Justice and McCord—also contributed selections.

The Friendship Club of the Y. W. C. A., presented the following musicians in a concert for the benefit of the "Y" work: Mrs. George Lynch sang, Ladie Mae Hughes recited, and Mrs. S. H. Bennett also sang. Howard Ellington, violinist, was likewise heard. Louise Tatum gave a solo dance, and Mrs. Sam Jordan sang a solo. Mrs. C. Guy Smith contributed "My Heart at Thy Sweet Voice," with violin obligato played by Fanny Marks Seibels; Elizabeth Morris rendered a solo dance, and Fanny Marks Seibels played; Mrs. Frank Jackson gave a solo, and the

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Raoul Vidas French Violinist.
Edward Lankow Bass of the Chicago Opera Co.
Tina Filippini Italian Pianist.
Robert Ringling American Baritone.
Rudolph Bochco Russian Violinist.
Clara Deeks Lyric Soprano.
Paul Ryman American Tenor.
Suzanne Keener Coloratura Soprano of the Metropolitan Opera Company.
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Treble Clef Club presented Florence Golsen's "A Spring Symphony" (for the second time), with Mrs. George Lynch as soprano soloist. The following were the accompanists: Dora Sternfeld, Mrs. Carter Gannon, Mrs. James Haygood and Mrs. C. Guy Smith, with Mr. Smith as director.

Mrs. Annie Mae Griggs Bordon, teacher of piano, presented the following in recital: Harriet Printz, Dorothy Wright, Margaret Nickel, Emily Ball, Minnie Louise Culver, Eloise Haigler, Eleanor Hood, Minnie Jule Reynolds, Katherine Morris, Dorothy Gibbons, Ruth Hallway, Nannie May Smith, Mary Virginia Lamb, Annie Griggs, Robbie Poole, Annie Maud Griggs, Helen Brooks, Margaret Cronen, Annie Mae Branch, Helen Stuart, Eloise Burns, Jeanette Head, Rosina Orr, Dorothy Baughan, Eva Friedman, Sarah Porter, Mildred Thomason and Mary Smith. Four piano pieces by Henry Dellafield, of the Bach School of Music, Boston, Mass., were rendered, and the program contained compositions from many American composers. All showed good training.

The vocal students of William Van Pelt were heard in recital June 16. The front portico was decorated and used as the stage, the audience being seated out on the lawn. Mrs. Jack Thrasher, soprano, and Mrs. William Perdue, contralto; Messrs. Walter Monroe, tenor, and William Perdue, bass, sang "The Persian Garden." Mrs. E. W. Wadsworth supplied the accompaniment. Following this came the general program presented by Paula Taylor, soprano; Thomas Hodges, tenor; Ladie Mae Hughes, contralto; Earl Stiver, tenor; Virginia Smith, soprano; Mrs. W. M. Blakey, soprano; Jack Thrasher, Jr., bass; Lucinda Gilmer, mezzo-soprano; E. A. Kendrick, tenor; Olivia Bourne, soprano; William G. Taylor, bass; Lillian Covington, soprano; Roy Wadsworth, bass; Mrs. Jack Thrasher, soprano; William Perdue, bass. Ethel Guy and Ardelia Thrasher played the accompaniments for the solo singers. Of the younger voices special mention should be made of Thomas Hodges, Lillian Covington and Paula Taylor, and excellence marked all of the others.

Dr. W. Schwartz, who for the past seven years has been president of the Alabama Woman's College, has resigned from this position and will go into the business world. He will remain, however, until a new president is elected by the board of trustees.

Marie Whiteman, director of music in the public schools, has gone to her home in Ohio, and will not return next season.

Mrs. Borthwick MacLean, who has been the efficient and greatly loved vocal teacher at the Alabama Woman's College, has resigned her position, which fact is greatly to be regretted.

Anthony Stankowitz, director of the music department of the Alabama Woman's College and teacher of piano, will remain with the college next season.

Mr. and Mrs. Arthur Chilton have returned from Tuscaloosa, Ala., where Mr. Chilton has been an instructor in the University Law School for the past two years. Mrs. Chilton has a pleasing voice and will make a welcome addition to musical circles here. J. P. M.

New Haven, Conn.—The graduation exercises and tenth annual students' recital of the New Haven School of Music, which were to have been held June 27 and which consisted of a well prepared program of songs and violin and piano solos by advanced students respectively of Harold Huni, Louis Zsiga and L. Leslie Loth, because of the very sudden death of Mrs. C. M. Merica, wife of the manager, were indefinitely postponed. Mrs. Merica had been intimately connected with the school for twelve years, and because of her unselfish interest in and love for others she was sincerely loved by all who were so fortunate as to come under her influence, and her passing on created a cloud of sadness that hung heavily over all. A diploma and three certificates which were to have been awarded have been given without formal presentation. The program in all probability will be given at the opening of the school in September. H. E. H.

Oklahoma City, Okla.—The Western Oklahoma Chapter of the American Guild of Organists, which was organized in March and which now has a membership of twenty-one, gave its first public recital at the First Christian Church, May 29. The invocation and welcome was given by Rev. Edgar Salkeld and the response by Edwin Vaile McIntyre, dean of the chapter. The program was opened with a fantasia for organ and piano (Demarest), played by H. Lillian Dechman and Otto Ritchie Stahl. Amanda O'Connor, Edward Hanchett and Mrs. R. H. Stoddard each played interesting and well selected groups of organ solos. Mr. and Mrs. Earl Vir Den contributed to the program by singing a duet from "Carmen" and one from "Madame Butterfly," with Mr. Stahl at the piano. B. G.

Petersburg, Va.—On June 29, at the High School Auditorium, Julia Blankenship, graduate of the New England Conservatory of Music this year, gave a song recital, assisted by Ollin Rogers, tenor. Miss Blankenship is a soprano of unusual ability and her program brought favorable comment. Mary T. Patteson accompanied both singers.

On June 28, pupils of Mrs. Ben. W. Brown, teacher of elocution, gave two programs, one of juvenile pupils and the other of adult pupils. There was a contest for prizes in each class. The juvenile pupils contesting were: Louise Lavenstein, Julia Melba Alley, Alice Jones, Alice Pugh, Mamie Barney, Davidina Barnhill and Margaret Robinson. The adult pupils were: Alice Stinson, Sara Wice, Estelle Honeyman, Mariam Barnhill, Josephine Nash, Annie Lee Jennings, Adelia Simmons, Ida Stewart, Maxine Frommelt, Estelle Fowlkes and Audrey Bozelle.

Ellen Rumsey, contralto, gave a concert at Washington Hall in Petersburg, Va., under the auspices of the Petersburg Music Club. Jointly with Miss Rumsey, the Music Club presented Virginia Meade Walke, local pianist. The concert was a success, and both Miss Rumsey and Miss Walke were awarded great praise by those who heard them. Mary T. Patteson accompanied.

On June 26, at the High School Auditorium, Joseph Whittemore presented a large class of pupils at the annual recital. The program was heard by an audience which evidenced appreciation and recognition for the work accomplished by the students. The pupils of Mr. Whittemore taking part were: Annie Mae King, Ethel Sheffield, Helen Kutchan, Noldi Weber, Mary Hargrave, Annie Moss, Edith Shortt, Josephine Smith, Mrs. Montgomery Jackson, Mrs. Howard Eanes, Hugh Alley, Samuel Nunally,

John R. Patterson, William Claytor and Murray Poling. The accompanist was Virginia Meade Walke. Mr. Whittemore was also assisted by Signor Jose Andonegui, violinist.

The choir of the Washington St. M. E. Church recently gave a special concert. A ladies' quartet—including Charlene Miller, Vivian Boyd, Josephine Smith and Emily Farley—was a feature of the program which also included a short organ recital by Paul Saunier, organist and director of the choir.

At Washington Hall, the headquarters of the Petersburg Music Club, Forrest Dabney Carr of Richmond presented some of his Petersburg pupils in recital. Those who sang were Florence Frey Davey, mezzo soprano; Anna Elizabeth Homerich, soprano, and Arthur Lucius Seay, baritone. The recital was well attended.

At the High School Auditorium, an orchestra of seventy-five pieces composed of high school students gave a concert before a crowded house. A girls' chorus under the direction of Lois Hurt, and a group of players from the elementary violin classes contributed selections. The concert was attended by an enthusiastic audience which noted with pleasure the progress of the musicians under their leader, Melvin Maccoull. P. S.

Portland, Me.—The list of assisting artists for the 1922-23 series of evening organ concerts has been announced by the Portland Music Commission. Every performance, with the possible exception of the Boston Symphony Orchestra night, will present Edwin H. Lemare, municipal organist of Portland, who arrived here the latter part of June from a successful recital tour of two months through Great Britain. Mr. Lemare's ability as one of the great organists of today is unquestioned, and he recognizes the possibilities for Portland which lie in the already famous Kotschmar organ. This season, in view of the present prospects, bids fair to be greater musically than any Portland has ever had. The series will open on November 9 with Emilio de Gogorza, whom Maine audiences are always proud to welcome as a resident of the State. The other dates are as follows: November 30, Elly Ney, pianist; December 14, Claire Dux, soprano; December 28, Eva Gauthier, soprano; January 11, Pablo Casals, cellist; January 18, the Elshuco Trio; February 8, Toscha Seidel, violinist; February 22, George Meader, tenor, and March 7, Boston Symphony Orchestra. The date and also the artist for the tenth concert will be announced later. This list of distinguished artists, who will appear here next year, has stimulated the public to a keen enthusiasm, and the season is sure to be a tremendous success in every way.

The summer series of daily afternoon organ concerts by Mr. Lemare opened July 10, and will doubtless attract many of the summer tourists in Maine, especially on account of the famous Kotschmar Memorial Organ which rivals the great organs of the world. It is also the plan of the Music Commission to continue the Sunday afternoon

concerts, offering them, as formerly, as a gift of the municipality to its citizens and guests. A. M. W.

Rochester, N. Y.—(See letter on another page.)

Springfield, Mo.—The Springfield Musical Club held its final meeting on May 16. After a program of miscellaneous numbers the election of officers took place. Agnes Dade Cowan, president; Nelle E. Ross, vice-president; Mabel Hope Justis, secretary, and Clayton P. Kinsey, treasurer, were unanimously re-elected. The club has just closed one of the most successful years it has ever experienced, having accomplished much to develop a wide interest in music among people who are not active musicians. The president, Mrs. Cowan, has worked faithfully for the best interests of the club, and is bringing Springfield musicians into a closer bond of fellowship.

Mme. Schumann Heink was presented in concert here on May 5 at Convention Hall. She was very ably assisted by Florence Hardeman, violinist, and Arthur Loesser, pianist and accompanist.

Percy Hemus, baritone, and Gladys Craven, his accompanist, appeared here June 16. Mr. and Mrs. Hemus are summering in the Ozark Hills, and are always given a hearty welcome as Mr. Hemus made his home here some years ago.

Phillip Gordon, pianist, and Elinor Whittemore, violinist, gave a concert in conjunction with the Ampico Reproducing Piano, at State Teachers' College, June 12, and again at the Jefferson Theater, June 15. Mr. Gordon's beautiful playing was much enjoyed. B.

St. Louis, Mo.—(See letter on another page.)

Tallassee, Ala.—At the Tallassee Chamber of Commerce meeting, P. B. McKenzie, formerly of New York and now publicity director for this civic club, suggested that the services of the Tallassee Brass Band be secured for weekly concerts, the Chamber of Commerce pledging itself to support the band. J. P. M.

Tannersville, N. Y.—A concert was given by the Harrisville Glee Club, June 9, for the benefit of the Burrilville District Nursing Association. The soloists were Mrs. Herman Vogel, soprano; Mabel Potter Osler, contralto; William E. Bagshaw, tenor; Percy Hodgson, baritone, and Edith Wiederhold, pianist. Compositions of Beethoven, Chopin, Mendelssohn, Reger, Curran, Liszt, Moszkowski, van der Stucken and Rybner were included on the program. One of the duos for pianos, played by Edith Wiederhold and Alexander Rihm, was the latter's arrangement of the Weingartner orchestration of "Invitation to the Dance" (Weber). A feature of the concert was Cornelius Rybner's festival cantata for solo voices, mixed chorus and two pianos. This was conducted by Alexander Rihm. The pianists were Bertha Stott and Earle B. Robinson, the latter also being accompanist for the glee club. Winifred Hopkins was accompanist for Mrs. Osler. B. G.

(Continued on page 40)

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GIVE THE AMERICAN OPERA SINGERS A CHANCE AND THEY WILL "MAKE GOOD," STATES OSCAR SAENGER

In Interview the Noted Vocal Teacher Blames the Opera Management and Artistic Directors for Searching Europe for New Artists When America Has Such an Abundance of Material—American Public Wants and Likes to Be Fooled, He Declares, Attending Operas in Foreign Languages It Does Not Understand and Staying Away When English Is Sung—Poor Enunciation the American Student's Chief Failing—Not Necessary for One to Go Abroad to Study, He Believes

Oscar Saenger, the world renowned vocal teacher, who is again holding a course of summer teaching at the Summer Master School at the Chicago Musical College, was interviewed by a representative of the MUSICAL COURIER. The chat took place at the lunch hour on Friday, July 14, at the Illinois Athletic Club. After exchanging views on European conditions (Mr. Saenger is sailing for Europe at the close of the summer term of the Chicago Musical College to join his family, now in Constantinople), the subject of opera in English was the main topic and showed conclusively that the vocal master is a strong advocate for opera in our own language.

"It seems to me a pity," said Mr. Saenger, "that such wise men as Mr. Insull, Maestro Polacco and now my colleague, Hageman, when desirous to get new artists jump across the pond and make their researches solely on European soil. There are today in America many students deserving a place with the Chicago as well as with the Metropolitan opera companies, and they would, no doubt, make good were they but given a chance."

"True, but likely they do not sing in Italian or in French—the two prominent languages heard in recent years at those two opera houses named by you."

"Our students should be, first of all, taught not only in the vocal studio, but from infancy how to speak their own language, and the public school teachers should not permit pupils to speak like this"—and then Mr. Saenger made a wonderful imitation of Irish brogue, Jewish dialect, of chewing words and phrases not articulated, which made this reporter laugh heartily.

"The American public wants and likes to be fooled," added Mr. Saenger. "They go to the opera when it is given in a foreign language, which the majority do not understand; but if the opera is sung in English, they stay at home. True, as English is enunciated today by some of our singers, only a few words can be understood, but why should the audience care since they understand just a little bit more than when the same opera is presented either in French or in Italian and even in German? In everything there must be a beginning. Let us say for argument that American singers of today, as a majority, do not pronounce correctly the words. If opera houses demanded their services for operas to be sung in our own tongue, they should give the same application to pronouncing their own language as they do to a foreign language. There must be a débouché for our students, for our artists, and though American audiences all through the country go to the opera houses to see the 'movies,' our public is so intelligent, so eager to learn, that before another quarter of a century those same opera houses and others will be used for the purposes for which presumably they were erected."

"Do you think it a necessity for students to go abroad?"

"I certainly do not. You told me just now that you learned Italian right here in Chicago after studying only for a year. I did the same in New York, and as I had to learn that language very quickly for reasons which I will explain later, I went to an Italian family for six months and, outside of giving my lessons, found myself all the time in the company of Italians until I could speak their language practically as well as I do French and English and German. You remember that I was very friendly with Manager Conried, and after his régime, when Gatti-Casazza came to the Metropolitan, I soon found out that that gentleman then could only talk in Italian, using interpreters to transmit his thoughts when his interviewer or visitor did not speak Italian. Right then I made up my mind to master his language. I was well rewarded, as a few months after that I went to a rehearsal at the Metropolitan with one of my pupils, Paul Althouse, and was lucky to find in

the house the director of the Metropolitan, and with my heart beating at 130 or so, I spoke for the first time outside of my Italian family friends in the language of Dante. To my very great surprise I did remarkably well. Gatti, being alone, was delighted to hear me speak his own language and said that he would hear my young man (Althouse was not quite twenty-two then) at the close of the rehearsal. As always when an audition takes place at the



OSCAR SAENGER

Metropolitan, various conductors were present, and I can yet hear Hertz shouting 'bella voce, bella voce.' Caruso, who was also present, having rehearsed, then asked who the young man was with the superb voice, and when told, added 'He should go far.' Althouse sang very well the 'Celeste Aida' aria, but Gatti did not engage him then. Disappointed, I stayed in the house, sitting next to Gatti, who was listening to some other young artists, when to him came a lady, whose daughter had been highly recommended to the Metropolitan manager by Otto Kahn, from whom she had a letter to Gatti-Casazza. Alone with me in the house, the manager had to turn to me to translate the letter and to tell her mother that he would be pleased to hear the daughter. The young woman, however, was not on hand, and the mother wanted to make an appointment for the following week, all of which I had to translate to Gatti, who, so delighted with my translations of his thoughts

into English, told me: 'My dear Maestro, you have done me a good turn. I hope to be at a future time again at some service to you.'

"I told him that Althouse could do better than he had on that morning and that I wanted another chance for my young student. 'Come with him next Wednesday. He has a good voice, but I am not so sure of his high tones, but we will see what we can do for him after another hearing.' On the following Wednesday, at the appointed hour, Paul and I, with Gatti and all his conductors, found ourselves at the Metropolitan. I told Althouse to give a few high B's, B flats, C's, as Gatti had thought his range was limited. Paul sang with a vengeance. Those top notes were clarion-like. 'Enough,' said Gatti, after a quick consultation with his advisors. 'Don't sing an aria. I have heard all I wanted to hear. You are engaged, young man, and I will make the contract with you later.'

"Gatti then took us into his office and a five-year contract was signed. I have always attributed that contract to two things. First of all, my ability to speak Italian, and

secondly, to Paul singing as he did. I did not go, however, to Italy to learn Italian. You can get that same Italian atmosphere of which students speak so much right here in Chicago or in New York in the Italian quarters. Do you know that there are more Italians in New York City than there are in Milan, the second largest city in Italy? Was it not your Mayor Thompson who stated that Chicago was the sixth largest German city in the world? You can get all the German atmosphere that you want right here in Chicago in the German quarter on the North Side, and if you should want to learn Polish, or any other language, be it Chinese, you can do so right here in America, without the discomforts and perils which are in the way of many a young student on the continent.

"You see I am not against foreign languages—don't misunderstand me—since I have taken the trouble to master several of them and showed you already the valuable advantage I derived from speaking Italian, which I can speak with Italians here and which I have difficulty to speak in Italy, especially in the hotels, as generally, from the waiters to the managers, spotting me as an American, they answer me invariably in English. Last year while in Venice I had to tell the manager of the Hotel del'Europe that unless the help would answer my inquiries made in Italian in that same language he could inform all his employees that they could look elsewhere for tips, as one of my reasons for visiting Italy was to practice my Italian. This brings us back to our point of departure—opera in English.

"If you and I could learn Italian in America, why should not Americans learn how to speak the language of Shakespeare as it should be pronounced? True, actors and vaudeville singers enunciate very well. They have to. A vaudeville singer does not think of his tone as some of our singers do. With him the paramount necessity is to put across the words, for if he fails in this he is a goner as far as his audience is concerned. Singers, however should devote more time to articulating, and the only way they can accomplish this aim is to learn how to speak properly instead of muddling their words, for when they sing the same muddling will make their words unintelligible.

"I am for opera in English. I am for it strong, for I hope to live to see many opera companies in the field, and then the European exodus will come to an end. Before those days, let us hope, immigration, too, will be curtailed so that we will not be flooded with foreigners."

We had kept Mr. Saenger five minutes after the one hour lunch time and presume that his 2 o'clock pupils must have cursed at us for the short wait which does not occur except on very rare occasions, as Mr. Saenger is punctuality itself, and we felt quite honored to have made him break his general rule of exactitude.

RENE DEVRIES.

Frank W. Healy Recovers

The many musical and managerial friends of Frank W. Healy, who stages important events in San Francisco, will be gratified to learn that he will soon be discharged from Stanford Hospital, where he has undergone several serious surgical operations. His convalescence has been assured by Dr. Stanley Stillman, and, following his release, Mr. Healy and wife will round out the summer at one of the mountain resorts.

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Fifteenth Annual Convention of N. A. O.

The complete program for the fifteenth annual convention of the National Association of Organists, to be held in Chicago, July 31 to August 4 inclusive, is as follows:

MONDAY EVENING, JULY 31.

8:30—Get-Together, at Auditorium Hotel.

TUESDAY, AUGUST 1.

At Kimball Hall.

9:15—Registration.

10:00—Address of Welcome by Hon. William Hale Thompson,

Mayor of Chicago. Response by President Fry.

10:30—Business Meeting. Reports of officers, committees and State

presidents. Election of nominating committee.

11:30—Paper by Peter C. Lutkin, Dean of Northwestern University

School of Music. A Cappella Singing.

1:00—Lunch.

3:30—At St. James' Episcopal Church.

(organ built by Austin)

Recital by Clarence Eddy, A. G. O., ex-president of the

National Association of Organists.

Program

Hymn of Glory (new).....Pietro A. Von

(Dedicated to the American Legion)

Keep Me from Sinking Down (new).....Carl R. Diton

(Dedicated to Clarence Eddy)

Arabesque } (new) Carl McKinley

Contrasts (new).....J. Lewis Browne

In a Cloister Garden (new).....William Lester

Afterglow (In manuscript).....Frederic Grotton

(Dedicated to Clarence Eddy)

Choral Fantasia on "Heinlein" (new).....James E. Wallace

Allegro con fuoco.....Aug. De Boeck

Analytical notes by Mr. Eddy.

6:00—Supper.

8:15—At Fourth Presbyterian Church.

(organ built by the Skinner Organ Company)

Recital by Lynnwood Farnam, organist, Church of the Holy

Communion, New York.

Rejoice, Ye Pure in Heart (Choral-prelude in A flat).....Leo Sowerby

Meditation a Ste. Clotilde.....Philip James

Scherzetto (F sharp minor).....Louis Verner

Toccata-Prelude on "Pange Lingua".....E. C. Barstow

Chaconne, op. 73 (B flat minor).....Sigfrid Karg-Elert

(Introduction (4 bars)—Chaconne theme and ten variations—

Cadenza—twenty-five variations on Chaconne theme—Epilogue)

Communion.....Eduardo Torres

Pantomime.....H. B. Jepson

Toccata on Ave Maris Stella.....Marcel Dupré

Ronde Française.....Léon Boellmann

Hark! A Voice Says: All Is Mortal (Choral-prelude in G major)

J. S. Bach

Prelude and Fugue, in G minor.....Marcel Dupré

WEDNESDAY, AUGUST 2.

At Kimball Hall.

10:00—Executive committee and State presidents' meeting.

11:00—Address by Felix Borowski, "Reforming the Literature of the

Organ."

1:00—Lunch.

3:30—At Medinah Temple.

(Organ built by Austin)

Recital by Henry S. Fry, A. Gordon Mitchell and Rollo F.

Maitland, representing the American Organ Players' Club.

Program

Fantasia and Fugue, in G minor.....Johann Sebastian Bach

Allegretto Scherzando.....J. Stuart Archer

Choral Improvisations.....Sigfrid Karg-Elert

"Ein Lämmlein geht und trägt die schuld."

"Herr Jesu Christ, dich zu uns wend."

Played by A. Gordon Mitchell.

Gran Preludio Sinfónico—per due Organi.....Pietro A. Von

"In Hoc Signo Vincas"

Played by Rollo F. Maitland and Henry S. Fry.

Choral in A minor.....Cesar Franck

Clair de Lune.....Sigfrid Karg-Elert

In Summer.....Charles A. Stebbins

Played by Henry S. Fry.

Passacaglia in C minor.....Johann Sebastian Bach

Canzonetta.....S. Marguerite Maitland

March Slav.....Peter I. Tschaiakowsky

Transcribed by R. F. Maitland.

Played by Rollo F. Maitland.

6:00—Supper.

8:15—At Kimball Hall.

(Organ built by W. W. Kimball Co.)

Recital by Ernest MacMillan, Mus. D., F. R. C. O., Toronto,

Canada, representing the Canadian College of Organists.

Program

Choral Preludes:

"St. Ann".....C. Hubert H. Parry

Allein Gott in der Höh' sei Ehr.....J. S. Bach

O Welt, ich muss dich lassen.....Johannes Brahms

Prelude and Fugue in D major.....J. S. Bach

Pavane sur une Infante défunte.....Maurice Ravel

Chante de May.....Joseph Jongen

Scherzo, from Symphony No. 4.....Charles Marie Widor

Prelude, Fugue, et Variation.....César Franck

Romanza.....William Wolstenholme

Allegretto.....Alfred Hollins

Concert Overture in F minor.....Alfred Hollins

(Dedicated to Dr. MacMillan)

THURSDAY, AUGUST 3.

At Kimball Hall.

9:30—Discussion—"Growth of the N. A. O."

11:00—At Chicago Theater.

(Unit Organ built by Wurlitzer)

Demonstration, with feature picture; organist, Jesse Craw-

ford, organist Chicago Theater.

1:00—Lunch.

3:30—Departure by automobiles for Ravinia Park.

8:00—Special operatic performance.

FRIDAY, AUGUST 4.

At Kimball Hall.

10:00—Business Meeting.

12:30—Lunch.

At Kimball Hall.

2:00—Lecture by Dr. Paul E. Sabine, of the Riverbank, Ill.,

Laboratories, "Acoustical and Architectural Acoustics."

4:00—Recital by C. Albert Tufts, Organist, Second Church of

Christ, Scientist, Los Angeles, Calif.

Prelude "St. Anne".....J. S. Bach

Fugue in E flat.....J. S. Bach

Traume.....Wagner

Invitation to the Dance.....Kroeger

Marche Pittoresque.....Stoughton

Meditation à St. Clotilde.....James

Girl with the Flaxen Hair.....Debussy

Organ transcription by Leon Roques, Durand edition, Paris.

Dreams.....Stoughton

Caprice in G.....Matthews

Andalousie.....Pessard

Vision Fugitive.....Stevenson

Staccato Caprice.....Fletcher

Festival Toccata.....Fletcher

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7:00—Banquet.

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Fry, S. E. Gruenstein, Dr. Francis Hemington, Dr. E. Young

Mason, Willard I. Nevins, John W. Norton, F. W. Riesberg,

Herbert S. Sammond, Charles A. Sheldon, Jr., John W. Teed,

William Powell Twaddell, Carl Wiesemann.

Kindler and d'Aranyi Play New Work

Hans Kindler, cellist, and Jelly d'Aranyi, violinist, recently gave the first performance in England of the last work of Maurice Ravel, a difficult sonata for violin and cello.

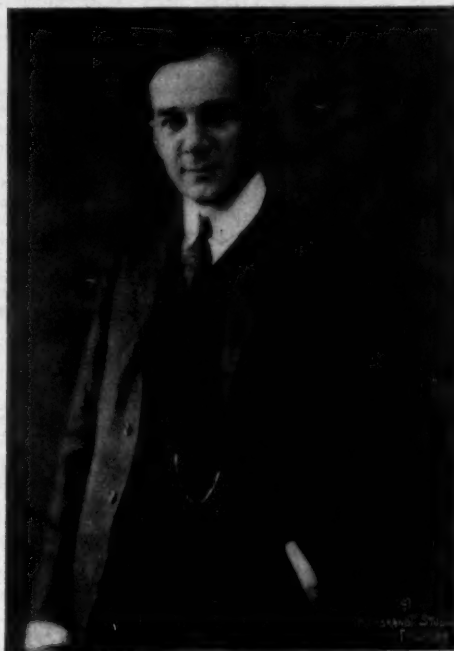
John Prindle Scott Buys Summer Home

Up in the hills of Chenango County, at MacDonough, N. Y., John Prindle Scott, the composer, has just pur-

chased a summer home, an old fashioned furnished house in the heart of the village. Mr. Scott has christened the place "The Scottage," and expects to spend a busy summer gardening, writing new songs, tramping the hills, etc. He will also revive the community singing which has been a feature of his former summers in MacDonough.

Long List of Engagements for Hammann

It would indeed be a long list if the engagements of Ellis Clark Hammann, the energetic pianist-accompanist of Philadelphia, were enumerated herewith. Suffice it to say, however, that there were just as many, or more, filled during the first half of the season as there were during the second half, a list of which is given below, all being Philadelphia engagements unless otherwise stated: February 1, Treble Clef concert, Bellevue Stratford; 2, Rich-Kindler-Hammann Trio, Ogontz School, Pa.; 3, Hans Kindler, cellist, recital; 6, Elizabeth Latta, soprano, and Michel Penha, cellist, Academy Foyer; 15, Orpheus Club Concert, Academy of Music; 26, Carmela Ippolito, violinist, private musicale; 27, Manufacturers' Club musicale; March 2, Michel Penha, recital, Bellevue Stratford; 10, Hans Kindler, recital, Coatesville, Pa.; 13, Rich-Kindler-Hammann Trio, private musicale, Germantown, Pa.; 16, Minna Dolores, recital, Academy Foyer; 26, Rich-Kindler-Hammann Trio, Germantown Chamber Music Association; 27, Manufacturers' Club musicale; 30, Helen Buchanan Hitner, recital; April 2, Rich-Kindler-Hammann Trio, Chamber Music Association, Bellevue Stratford; 19, Mendelssohn Club; 20, musicale, Berwyn, Pa.; 21, Lewis Howell, recital, Witherspoon Hall; 25, Lillian Ginrich, soprano, recital, Academy Foyer; May 1, Manufacturers' Club musicale; 2, Musical Fund Society; 3, Orpheus Club, Academy of Music; 4, recital, Ritz Carlton; 5, Treble Clef Club, Witherspoon Hall; 8, Lewis Howell, baritone,



ELLIS CLARK HAMMANN,
pianist-accompanist.

and Katherine Wales, soprano, Wilmington, Del.; 11, joint recital, Mr. and Mrs. Lewis Howell, Griffith Hall; 22, Mildred Faas, soprano, Witherspoon Hall; 24, Second Presbyterian Church Choir concert, Academy Foyer; 29, joint recital, Frank Gittleston, violinist, Doylestown, Pa. At the present time Mr. Hammann is vacationing at Rockland, Me.

Samoiloff Artist to Sing in Egypt

Jean Baroness, soprano, pupil of Lazar S. Samoiloff, the New York vocal teacher, has been engaged to appear in opera in Alexandria and Cairo, Egypt. She is to appear in "Lohengrin," "Faust," "Butterfly," "Trovatore," "Pagliacci," "Lombardi," "L'Amico Fritz" and "Otello." Miss Baroness, who spent the winter in Italy, was expected in New York early in July for a short visit to her home before going to Egypt to fulfill her engagement, which begins September 10.

Pupils of Theodore Meyer in Radio Concert

On Tuesday night, July 4, at the Houston (Texas) Post radio concert, Theodore Lieberman, dramatic tenor, and Leah Kaplan, pianist, appeared, assisted by their teacher, Theodore Meyer. By special request Mr. Meyer closed the program with "Mighty Lak a Rose," played as a piano solo.

Spalding Writing String Quartet

Reports from Florence indicate that Albert Spalding is hard at work on some new compositions. Besides editing and phrasing some of the classical concertos with cadenzas of his own, the American violinist is writing a string quartet which he hopes to have ready in time for a hearing for the Berkshire Festival.

Toledo to Hear Fred Patton

Engagements continue to come in rapidly for Fred Patton for next season. The latest one to be booked for the very popular bass-baritone is at Toledo, Ohio, on December 5, for the Eurydice Club. This will be Mr. Patton's first appearance in Toledo.

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ACROSS THE COUNTRY

(Continued from page 37)

Tiffin, Ohio.—Katharine M. Arnold, head of the Arnold School of Music which is affiliated with the College of Music of Cincinnati, presented a few of her pupils in recital June 20. Ruth Abbott-Unger, pianist, and Helen McClung, soprano, pupils of Mr. Thomas, were the assisting artists. The program was a pretentious one and some of the numbers presented considerable technical and interpretive difficulty. It showed remarkably good piano playing and notable improvement in some of the students. There were numerous solos and ensemble numbers. Miss Abbott-Unger produces a fine tone and has much charm in her interpretation. She played at the second piano with Kathryn Griffith and Mildred Saliers. She also played the second piano to numbers offered by Marjorie Weller and Geraldine Laver. Miss McClung sang two numbers and disclosed a voice of good quality and training. She was accompanied by Miss Laver. The novelty on the program was Haydn's "Militaire Symphony" arranged for eight hands, two pianos. This was played by the Misses Laver, Weller, Saliers and Wentz. Additional solos were by Sylvia Hassemeyer, Mildred Saliers, Jennibel Dean and Geraldine Laver. The entire concert was one of the most enjoyable affairs given here in some time. S.

Union Springs, Ala.—The closing exercise of the school contained a musical feature in the form of a quartet sung by Charles Singleton, John Warren Branscomb, William Harris and Frank Hunt Ravenscroft. The class song was composed by John Warren Branscomb. Anna House presented Nettie Martin in a certificate piano recital. Misses Martin and Strickland rendered the overture to "Othello" (Rossini). Such a state of perfection has not been reached by any former student of the musical department of the school here as that by Miss Martin, who will continue her studies at the Alabama Woman's College at Montgomery, she having been awarded a scholarship there.

J. P. M.

Westerville, Ohio.—A new pipe organ, gift of a donor who wishes to remain unknown, is being installed in Lambert Hall, the music conservatory of Otterbein College, as one of the first contributions to the Diamond Jubilee fund of two million dollars. The organ represents the gift of several thousand dollars which the donor wishes to have used for this particular purpose. The organ is designed for both practice and concert work, has two manuals and electric action throughout. A patent duplex action has been devised to utilize the stops to the best advantage. The design for the Otterbein organ is similar to that in the Eastman Conservatory of Music organ, and is being constructed by M. P. Möller, of Hagerstown, Maryland, builder of ten of the Eastman organs, the famous organ at the United States Military Academy at West Point, and the open air organ at the University of Virginia. The Otterbein organ will be completed by September 10, in time for the opening of college in the fall.

T. T. F.

Leginska Gives Concert of Her Own Compositions in London

On July 6, Ethel Leginska appeared at Aeolian Hall, London, assisted by Elene de Frey, soprano; Carmen Pascova, contralto; Mirsky, baritone, and the Philharmonic String Quartet, in a concert of her own compositions, and was warmly received by her many admirers.

The program consisted of "Four Poems for String Quartet," played by the Philharmonic Quartet; a group of three songs—"Dunsany," "The Gallows Tree," and "In a Garden," sung by Mirsky; the Leginska fantasy "From a Life," for two flutes, piccolo, oboe, two clarinets, bassoon, two violins, viola, cello and piano; a group of four songs sung by Miss Pascova—"Kälte," "At Dawn," "Yellow Head," and "Sorrow"; five piano solos—"The Gargoyles of Notre Dame," "Danse d'un petit bouffon," "Cradle Song," "At Night" and "Scherzo"; and six nursery rhyme songs sung by Elene de Frey—"Jack and Jill," "Three Mice Went Into a Hole to Spin," "Sleep, Baby Sleep," "Georgy-Porgy," "Little Boy Blue" and "Old King Cole."

Inez Barbour a Busy Singer

Inez Barbour is always a busy singer, for she fills many important engagements throughout the year. The one which was commented upon most by New Yorkers last season was her appearance with the New York Philharmonic Orchestra at the two performances of the Beethoven Ninth Symphony under Mengelberg's direction. This all but impossible work vocally, Miss Barbour did with great success and merited the praise of the conductor and press. The soprano scored a decided success on the evening of July 16, when she was soloist at the Stadium concert. Another summer engagement will be with the Philadelphia Orchestra. Miss Barbour has filled numerous recital and oratorio engagements throughout the country, always receiving the flattering commendation of the public and press.

Many Encores for Werrenrath

Though Reinald Werrenrath is accepting no summer engagements, he made an exception when he appeared at Leon Mandel Hall on Friday evening, July 7, at the University of Chicago. So great was the rush for seats to hear this recital, which featured German lieder, old English, French, and the Masfield-Keel "Salt-Water Ballads," that several hundred extra seats had to be put on the stage and there was a large "standing room only" sign adorning the lobby long before the opening number.

The long program, with its seemingly never ending encores, began with Schubert's "Du bist die Ruh," impressively sung, with the artistic charm that has been the reason for associating this particular Lied with Mr. Werrenrath. Another Schubert song followed, "Der Doppelgänger," and then Schumann's "An den Sonnenschein" and Hugo Wolf's "Liebesglück." After several recalls the baritone encored with the lovely Old English classic, "Drink to Me Only with Thine Eyes." Forcefulness, skill and exceptional diction distinguished the French group by Duparc and Ferrari in their "Manoir de Rosamonde" and "Le Mirroir" respectively, and in Massenet's "Vision Fugitive," which won tremendous applause. The "Salt-Water Ballads" also were appreciated, and so thoroughly applauded that many encores

were added to this group, among them "Khaki Lad," Deems Taylor's "May Day Carol," "Night and the Curtains Drawn," and some English ballads.

The final group of the program included Kipling's "On the Road to Mandalay," Geoffrey O'Hara's "The Wreck of the Julia Plante," and Graham Peel's "O Like a Queen." The final encores were too many to enumerate—they included many of the usual Werrenrath requests. Harry Spier, Mr. Werrenrath's accompanist, played a solo with excellent technic and splendid artistry.

Sibyl Sammis-MacDermid Soloist at Willow Grove Park

As soloist with Wassili Leps and his orchestra during the week of July 30 at Willow Grove, Sibyl Sammis MacDermid will be heard in a performance of Rossini's "Sta-



SIBYL SAMMIS MACDERMID

bat Mater," as well as a number of operatic arias, including "O Pretres de Baal," Meyerbeer; "Dich Theure Halle," Wagner; "Plus Grand Dans Son Obscurite," Gounod, and "Scene du Miroir," Massenet. During the week several of Mr. MacDermid's songs will be heard with orchestra, including "My Love is like the Red, Red Rose," "Sacrament," "If You Would Love Me," "House o' Dream" and "If I Knew You and You Knew Me." The opening program will include two sacred numbers—"Ninety-first Psalm" and "Arise, Shine for Thy Light Is Come."

De Wolf Lewis to Teach at Meredith College

Goldina de Wolf Lewis has accepted a position as vocal teacher at Meredith College, Raleigh, N. C., where she will teach all next winter. This, however, will not prevent her from filling concert engagements, and she is already booked for a number of important dates.

Raymond Burt to Give New York Recital

Raymond Burt, American pianist, who has been studying and appearing in concert in Europe for the past two years and more, and who recently returned to his native land, will give his first New York recital since his absence, at Town Hall on Monday evening, October 23.

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MUNICH

(Continued from page 17)

dently the string players had been chosen for their strength of arm, but they were good at that. All in all a very pleasant way to celebrate the Fourth.

INGENIOUS EXPENSES.

Gerda Gilmer, a young Hungarian mezzo soprano with an unusually fine voice, who is to make her debut as Liedersaengerin here next December, was in our party. Mrs. Gilmer had with her the estimate of the expenses for her recital which had been prepared by a local concert agent. In general it differed little from what one sees at home, but there were one or two items that even the ingenious American agent has overlooked. For instance, there was a charge for "Numbering the seats." Even Mrs. Gilmer could not tell why, when the seats in a hall are once numbered, there should be any reason for re-numbering them, and we puzzled our brains long to discover what reason there could be for it. It is not a new hall where she is to appear, but one that has been in use for years. They have a habit here of using single chairs (movable, of course) in recital halls, and numbering them with bits of paper. That, presumably, is the reason, as the chairs, once taken out to make room for a dance or some other affair, cannot of course be restored in the exact order. So they are brought in, stood in rows, and labeled with fresh bits of paper. I am afraid that item will never get on to the American concert agent's list, as the system would not be popular in American halls.

There was another ingenious item; so much for the "Notenwender," in other words for the gentleman who turns the leaves for the accompanist. If we had to pay for his services, we should certainly insist upon dictating his costume and demand a fresh shave and haircut for him (at his own expense) as part of the bargain.

THE SHAKESPEARE STAGE.

There being no opera on at present, we visited the other evening a performance of "Taming of the Shrew" at the National Theater. The mounting was an ingenious and reasonably successful attempt to reproduce the original Shakespeare stage. There was no change of scene. The stage picture represented a court-yard between old English houses. The stage upon which the comedy took place was built up a foot or two from the real stage and surrounded by appropriate drapings like the walls of a circus tent. Above it was a little pent house, stretching the whole width of the stage, and above that the gallery, with the musicians in the center and the on-lookers. Other on-lookers sat on benches, right and left, on the main stage. This audience, represented by what we would call "supers," remained on the stage for the entire performance and expressed its interest in the play as heartily as did the real audience out in the theater.

The most ingenious idea came to light when the intermission arrived, after the third act. The changes of scene were indicated merely—as in Shakespeare's own time—by the exhibition of a placard brought out by one of the servants—"Street in Padua," "Petruchio's House,"

Lucentio's Garden," etc. At the end of the third act, out came the servant with a placard "Pause." The curtain, however, was not lowered. The stage audience and musicians merely walked off, and the real audience in the theater went out at the same time to partake of its "belegte Broetchen" and other delicacies. When the intermission was over a little handbell, rung on the stage by another servant, summoned both real and make-believe audiences back to their seats. It certainly gave atmosphere. Furthermore, this Shakespeare stage is thoroughly practical—and inexpensive. On it, Intendant Dr. Zeiss, whose idea it was, can give "Hamlet," "Midsummer Night's Dream" or any other of the Shakespearian tragedies or comedies just as well—if he dares to.

As a matter of fact, I did not think it as effective—at least for "Taming of the Shrew"—as the former production, which had an exquisite set of modern scenery. In this comedy, one of Shakespeare's weakest, the secondary plot is decidedly uninteresting and there are too many explanatory scenes and speeches. When the eye is distracted by good scenery, these get by well enough, but to see them when the attention must be centered upon the players and lines is merely boring.

The company, too, was by no means as good as ten years ago. Emmi Pregler, a fine actress, as Katherine was an honorable exception; so was Richard Kellerhals, the funniest Grumio it has ever been my good fortune to see. Fritz Ulmer was fair as Petruchio. The rest of the cast was negligible. So was the incidental music, out of which a really first class director can make a great deal in the "Taming of the Shrew."

SAUSAGE MOTIF.

Arriving last Thursday, I had my ears open for the first music that I was to hear in Germany after an absence of seven years. Not a strain did I hear in Hamburg, but, stopping a moment the next day at some station between there and Munich, a young man with a hot sausage apparatus suspended from his neck went along the train proclaiming his wares thus, in a good baritone voice and the key of C:



Was there, perhaps, aboard the train some still "mute, inglorious" young Wagner who will borrow that for the "Wurst-motif" (no pun intended) of his firstling opera? Not, at least. H. O. Osgood.

American Singers' Quartet Formed

Bianca Sherwood, soprano; Neira Riegger, contralto; Gray Roberts, tenor, and Ralph Toland, baritone, all artists under the management of Annie Friedberg, have formed the American Singers' Quartet, and will appear at a number of concerts in Jersey, Connecticut and Pennsylvania. One of their bookings is at Columbia University Institute of Arts and Sciences. They will feature such cycles as Liza Lehmann's "In a Persian Garden," "Flora's Holiday," etc., also taking up the classics, such as the Brahms and Schumann quartets.

Easton Available in September and October

Word just received from Florence Easton gives the information that this singer is returning from abroad with her husband, Francis MacLennan, the tenor, much sooner than expected on account of unsettled musical conditions in Europe. Accordingly, this now makes the Metropolitan singer available for concerts and recitals in America from September 20 to October 20, which is contrary to various announcements that were made when she sailed for England in May.

While in London, Miss Easton attended several of the performances of the British National Grand Opera, and was interested in the various plans to revive the season of grand opera at Covent Garden next year, as her name has been repeatedly mentioned in connection with this project.

A Week From the Flonzaleys Itinerary

One week taken from the itinerary of the Flonzaley Quartet may serve to show what a season means to this popular organization which plays from ninety to a hundred concerts each season during the five months which it devotes to its American tour. On January 6, the Quartet appears in St. Louis; 7, Chicago; 8, Buffalo; 9, Cleveland; 10, Niagara Falls; 11, Geneseo and 12, Ithaca. It is interesting to note that all the cities except Niagara Falls and Geneseo were visited last year by the Quartet.

Reviere Preparing for Next Season

Berta Reviere, soprano, is spending most of the summer in New York, studying and making up her programs for the coming season. She will sing at numerous clubs and societies, one of her engagements being in December at the Toronto Musical Club. From Toronto Miss Reviere will go to Kingston, Montreal, Ottawa, Hamilton, etc., after which there will be engagements in her home State, New York.

London String Quartet to Tour Scotland and Spain

Word has just been received that the London String Quartet has been booked for a three months' tour next autumn through Scotland and Spain, before the members arrive in America next January.

Annie Friedberg Moving to Larger Quarters

Annie Friedberg, who has occupied offices in the Metropolitan Opera House since she began her managerial work eleven years ago, will move to larger quarters in the same building before the beginning of the 1922-23 season.

Grainger's Record Tour

Percy Grainger has been booked for thirty concerts in Norway between September 8 and October 13. Thus is the statment proven that the well known pianist's popularity is ever on the increase in Europe as well as in America.

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**CINCINNATI ENJOYING ITS SUMMER OPERA**

Pleasing Program at Conservatory Concert—Other Notes of Interest

Cincinnati, Ohio, July 15.—The increasing number attending the high class performances of the Zoo Grand Opera Company proves how much the efforts of both Director Ralph Lyford and the company are being appreciated by the public in this part of the country. Not only are the residents of Cincinnati lending their active support, but also people from cities nearby are coming to enjoy the classic productions.

It is generally conceded that this company is superior to others which have appeared at the Zoo, and the high character of the operas being sung is only another proof of this claim. Considering the reasonable prices asked, the patrons are thus permitted to enjoy a fine performance, at a cost within reach of all.

The third week opened with a new and elaborate production of "Mefistofele," Boito, his opera had never been sung in Cincinnati before, and of course it was to be expected that it would attract a large audience. Special scenic effects had been prepared, and the large number who came to witness the first performance on July 9, were amply repaid.

The principal role, "Mefistofele," was sung most admirably by Italo Picchi, whose fine bass voice and acting charmed the audience. Somehow a character of this type suits Mr. Picchi, and he gave it all the vim and intenseness necessary. Last season he was heard in "Faust," as Mephistopheles, and at that time created a most profound impression.

There was an equally fine demonstration for the other characters. Giuseppe Agostini, as Faust, was most pleasing, as he possesses a fine tenor voice of dramatic power. He made much of this important role. A great deal can be said in favor of Elizabeth Amsden, whose Margherita and Helen of Troy were well nigh flawless. In these two characters she was enabled to give full force to her fine soprano voice. The lesser characters, chorus and ballet were all that could be asked, rounding out a most artistic and inspiring performance. The opera was repeated twice in the same week.

As a second offering for the third week, the Zoo Grand Opera Company presented the ever welcome "Carmen." The role of Carmen was sung by Henrietta Wakefield, whose fine contralto voice and splendid acting bring her ample applause. She sang the same part last season, much to the admiration of the patrons. The same fine portrayal was heard again, and perhaps was even more impressive. Added to the fine performance was the singing of Charles Milhaus, as Don Jose, the part being well suited to his voice and fine histrionic powers.

A splendid Escamillo was created by Mario Valle, whose acting seemed to make the performance a fine artistic undertaking.

Among others who made a good impression was Ruth Miller, her splendid coloratura voice being well suited to the part of Micaela, and lending a charm to the performance. The opera was repeated several times during the week.

CINCINNATI CONSERVATORY CONCERT.

A delightful concert was given at the Cincinnati Conservatory of Music, July 6, by Dan Beddoe, the Cincinnati tenor. Mr. Beddoe has long enjoyed the reputation of being a singer of exceptional ability, and his concert, despite the hot weather, was one of those real musical treats. His program was made up of old Welsh airs, and likewise some elaborate arias and concert songs. The concert added to the popularity which he enjoys so much here. The accompaniments were played very artistically by Mrs. Thonie Prewett Williams.

BERT B. LYON TO JOIN ITHACA CONSERVATORY.

Bert B. Lyon, Cincinnati vocal teacher, has accepted an offer from the Ithaca Conservatory of Music, Ithaca, N. Y., beginning his duties next season. He was recommended for the position by Herbert Witherspoon. His duties will include studio work and direction of an oratorio society, and he will also have charge of the music of the First Methodist-Episcopal Church. He will continue to teach here during August, assuming his new duties in September. He will enjoy a vacation with his family near the Five Finger Lakes, N. Y.

NOTES.

Pupils of Lillian Arkell Rixford, of the organ faculty of the College of Music, are substituting at local churches during the summer. Irene McCrone is playing at the Newport Methodist Church, Rosemary Ellerbrock at the Price Hill Methodist, Margaret Armstrong at the Northside Methodist, and Ella Classen at the Hyde Park Methodist Church.

Adolph Hahn, director of the College of Music Orchestra, and teacher of violin, has gone to Maine for a rest.

Mr. and Mrs. W. H. Dunning, director and organist of the Cincinnati Choral Club, and the St. John's Choir, Mt. Auburn, have taken charge of the Wurlitzer Concert Company and will continue giving benefit concerts. This organization was formerly known as the Cincinnati Choral Club, and raised \$10,500 in the past two concert seasons for child welfare.

Moxie Behnam, formerly a violin student at the Cincinnati Conservatory, is continuing his studies in Paris and Italy. He expects to open a studio in Cincinnati upon his return.

Mario Chamlee, tenor of the Metropolitan Opera Company and now singing at Ravinia Park, Chicago, was a visitor to Cincinnati several days ago to see his wife, Ruth Miller, one of the leading sopranos at the Zoo Opera Company.

The Meltone Music Club has elected these officers for the coming year: Mrs. Edward Funk, president; Mrs. Frank Woodward, vice-president; Mrs. Adam Pope, press secretary; Mrs. Carlton Talbot, treasurer. The program chairman for the coming year are Mrs. Adam Pope, Mrs. Carlton Talbot, Mrs. Clifford Kappell and Carrie Schmitt.

The Cincinnati Municipal Band gave a number of concerts in the city parks during the week of July 9, under the direction of Modeste Allou. Mary Towlesy Pfau, pupil of Thomas James Kelly at

the Cincinnati Conservatory of Music, gave a song recital at Hamilton, O. She was accompanied by Alma Betscher. The pupils of Nellie M. Caddy and Harriett Moore appeared in a piano recital on July 6.

A concert was given by Berliner's Band and Orchestra, Avondale, July 12, under the auspices of the Avondale merchants.

Announcement is made by the Cincinnati Conservatory of Music, through Bertha Baur, directress, that Burnet C. Tuthill, of New York City, has been appointed general manager of the conservatory. Mr. Tuthill will relieve Miss Baur of much of the detail work connected with the business management and expansion of the institution, which the rapid growth of the school has made too great a task for one person to handle. Mr. Tuthill has been director of the Columbia University Orchestra and the Bronx People's Choral Union. More recently he organized a small group of excellent voices, known as the Plandome Singers of Plandome, L. I. Perhaps he is best known as the founder of the Society for the Publication of American Music, now completing its third season. Through this society the work of American composers is printed and distributed to its many members throughout the country, thus making recent works immediately available to music lovers.

W. W.

Phillip Gordon Believes in Work

Phillip Gordon, one of America's well known young pianists, believes every musician in his youth must have a technical development, and any artist who, even in his prime, can get away without the practice of scales or other technical material is trying to defeat nature. Mr. Gordon feels the child should be encouraged to practice scales and all other technical material, of course with the correct thought always in view, that is, to think and to concentrate, and to learn to do in one hour what it may take others to do in three. Many children and music students find it very hard to sit at any length of time to practice. In piano practicing, he insists, there are really three reasons why the student gets tired, and they can be eradicated with the proper treatment. First, his physical condition, second his lack of concentration, and third, no interest in music whatsoever.

Many questions have been asked Mr. Gordon on modern systems of technic. He has no special system but employs the most practical rules that bring quickest results. For instance, he does not believe in raising the fingers very high after the pupil is really advanced, for it is a waste of finger motion. While a child is young it is best to have him raise the fingers high to get the finger stroke. As an example he mentioned the modern pugilist of today who wins all his fights by short but powerful blows.

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Three Early Spanish-California folk songs.
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"The Wind's in the South" in New Edition

R. L. Huntzinger, Inc., publisher of John Prindle Scott's very successful song, "The Wind's in the South," has just issued this number in a slightly lower key. The original key requires a rather wide range of voice, and there was such a demand for another key that the publisher has printed this new edition. Florence Otis is singing it now with great success, featuring a violin obligato, especially written for her by the composer.

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MUSIC ON THE PACIFIC SLOPE

BELLINGHAM MUSIC TEACHERS PRESENT PUPILS IN RECITALS

Local Items of Interest

Bellingham, Wash., July 1.—Local music teachers have been busy presenting their pupils in recitals, the largest of which was the Festival of Music and Dancing given by the students of the Williams' Studios, the faculty members being John Roy Williams, violin and orchestra; Maude Williams, piano and aesthetic dancing; Agatha Brown, of the Cornish School, Seattle, ballet. This program was given at the Grand Theater on two successive evenings to capacity houses, and opened with an orchestral concert (sixty members, nearly all under eighteen years, and pupils of Mr. Williams, director). The numbers were rendered smoothly and with good expression. The dancing program was opened with "The Child's Dream," the principal parts being taken by Gerda Hansan, Genevieve Green, Betty Walton, Azetta Beadell, Mary McMahon, Lucile Lee, Margaret Lynch, Jane Thayer, Dorothy Diehl, Joan Hoppe, Charles Baker, Ernest Juenemann, Aleta McDaniels, Catherine Livesey, June Durham, Mary McMahon, Joy Day, Jean Houghton, Betty Koochen, Ruth Caro and Bob Baker, all in costume and doing character dances. The one receiving the most applause was "The Jumping Jack" (Betty Walton). The second division, entitled "The Costume Shop," included Annie Altose, Virginia Stone, Irene Obermueller, Coralee Wharton, Mildred Peters, Marjory Hubbard, Teresa Peterson, Genevieve Green, Maxine Lawson, Nancy Alsop, Annie Lawrence, Jean Wilkins and Iola Grue. Third division—"A Night in Araby," from "The Arabian Nights," was danced by Florence Cole, Katherine McRae Smith, Vera Kienast and Margaret Topping. The last and fourth division was "In Ancient Greece," danced by Miss Smith. Between these divisions occurred group folk dancing, by four to ten students, the "Polish Cymbal Dance" and "The Dutch Mill" receiving heartiest applause. Agatha Brown favored the audience with two appearances.

Prof. J. S. Carrick's primary and intermediate pupils were presented at the Aftermath Clubhouse, and his advanced pupils at the Broadway Presbyterian Church. The two programs included about eighty pupils and were largely attended.

Edith R. Strange gave her regular series of three recitals—primary, intermediate and advanced—at the Aftermath Clubhouse, about forty-five pupils participating.

Prof. Ray D'Aurville, violinist, appeared at the Pheasant Tea Rooms in recital with a few of his pupils—Lon Jor-

dan, Kenneth Swanson, Earl McAllister, Dorothy Duff, Irene Harris and Lena Grimson, accompanist.

Ethel Gardner, head of the local Faeltol School of Music, presented Leonardine Miller, gifted daughter of Mr. and Mrs. Leonard Miller, in a piano recital at the Aftermath Clubhouse. Miss Miller's numbers included the Haydn sonata in D major and the allegro from Beethoven's second concerto, with Miss Gardner at the second piano. Other selections were by MacDowell, Chopin, Whitehorn and Moszkowski.

Martha Watson presented about twenty-five pupils in two recitals at the Methodist Episcopal Church of Mount Vernon. The advanced pupils were Vera Anderson, Martha Herrle, Francis Kernaghan, Helen Sohlhom, Helen Lippert, Evelyn Downing, Lucile Hawkins, Roy Freeburg, Hazel Brusemitz and Alice Rasmussen. Mrs. Conrad Heath, soprano, and Cecil Long, reader, assisted.

About forty pupils appeared in the auditorium of the School of the Assumption, under the direction of their teacher, Sister Superior Josephine, and her assistants. The recital was largely attended and well received.

At the residence studio of Mrs. T. C. Cassaday, the following pupils were heard: Edith Schenck, Lillian Kaul, Carmen Runestrand, Wilma and Grace Daesner, Margaret Kent, Lucile Nobles and Solon Boynton.

The younger pupils of the Bellingham School of Music piano department gave a program in the school auditorium. Participants of the first part (miscellaneous selections) were Dorothy Brown, Willetta Riddle, Gladys Murphy, Ruthella Harrison, Laurel Dykstra, Villa Burpee, Anna Catherine Alexander, Betty Bellman, Marie Charebois, Donna Smith, Fern Fuller, Elaine Sutherland, Inez Nelson, Verna Simonds, Dorothy Springford and James Springford. Part two, in which Helen Frost, Lily Erickson, Annie and Bertha Altose, Louise Oberlertner, Dorothy Frost, Gertrude Anderson and Annie Marcus all played, consisted of Mozart compositions.

Hildur Levida Lindgren, who is well known throughout the northwest as a recitalist, has announced the opening of a voice studio. Miss Lindgren has studied at the University of Michigan, Conservatory of Music in Munich, with William Shakespeare of London, England, and with Stephen Townsend in Boston.

A benefit program staged by the Bellingham Juvenile Band at the American Theater met with the utmost enthusiasm from its audience, which, however, was small, despite the fact that all other theaters closed in its behalf. Special solo numbers were contributed by Harriett Rittenberg, Caroline Barlow, Bernice Wahl, Mildred Robinson and Nancy Alsop; also comedy and dancing features by

Kid Ballard, Ardell and Tracy, Williams and Culver, George Murphy and the Foch Four.

At the Norwegian Music Festival, given by a male chorus of sixty voices and a sixty-piece orchestra, under the direction of Oscar Myhre and Axel Jorgenson respectively, the soloists were Elwin Bugge, violin; Oscar Myhre, baritone; Jacob Stakkestad, cornet.

The ladies of the Broadway Church presented Bessmarie Alexander, reader; Marion Ella, violin, and Althea Horst, organ, in a benefit program in the church auditorium. A small audience was in attendance.

L. V. C.

Adele Rankin's Students Active

Adele Luis Rankin's pupils are to be found filling important and interesting positions. Her vocal studios were closed for the summer with a students' recital and reception at the Hotel McAlpin, June 16. Many favorable comments were received on the general excellence of the individual work.

One of Miss Rankin's professional pupils, Elsie Baird, has been giving several radio concerts. Thomas Joyce has been singing in the moving picture house circuits. Beatrice Hendrickson will appear again next season in the drama, playing opposite Robert Edeson. Elsie Ehrhardt sailed for Germany June 24, where she will continue studies for a short period.

Newcomers who are winning success are: Lucy Cooper, who was accepted in the Metropolitan Opera School; Dorothy Broun, who will appear next season in the New York version of the "Music Box Review"; Lillian Ingraham, who has accepted a position as Councillor with a girls' camp for the summer, and Mae Kellar, who is substituting in a summer church position.

Artists from Miss Rankin's studio have been engaged to give a program for the East Eighty-sixth street Y. M. C. A., October 27, and for the Seventh Regiment Armory early in November.

New Piano Work Dedicated to Berumen

Manuel M. Ponce, one of Mexico's foremost composers, whose "Mexican Ballade" and "Little Star" have been successfully introduced in this country by Ernesto Berumen, the well known pianist, has just written a beautiful and brilliant "Gavotte and Musette," which he has dedicated to Mr. Berumen. This composition will appear on all of Mr. Berumen's programs next season, together with other novelties. At the present time, the young pianist is working hard at his Kew Gardens home, and also teaching at the La Forge-Berumen Studios.

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CHICAGO'S ACTIVITIES BECOME FEWER WITH ARRIVAL OF WARM WEATHER

American Institute of Normal Methods Gives Delightful Choral Concert—The Community Operatic Concert Festival's Big Undertaking—Chicago Musical College Concerts—Marie Zendt and Ruth Ray in Recital—Hanna Butler's Pupils Heard

Chicago, Ill., July 22.—As we have not very much news this week, we think well to use some of our space for a few letters received during the week. One of these communications came early in the week from W. Otto Miessner, superintendent of music in the Milwaukee schools. Mr. Miessner states:

"I should like to have you send one of your music critics to a remarkable choral concert, which will be given at 8:30 o'clock on Friday evening of this week at the Patten Gymnasium, Evanston, Ill.

"This concert is unusual from two standpoints: first, the chorus of 450 voices is composed entirely of professional musicians assembled here from forty States of the Union. There is no other chorus in the world like it and we expect to give some rather remarkable interpretations of choral works.

"Second, at least half of the numbers are entirely new and will be sung for the first time anywhere in the world. The compositions include some of the latest works of such representative composers as Victor Herbert, George W. Chadwick, Henry K. Hadley, Frederick S. Converse and others.

"Usually, large choruses are made up of laymen or amateurs drawn from many professions, trades and walks of life. These people do not have the musical background to permit of the finer shades of musical expression. If your music critic will consent to come, I will promise him a treat. If he finds it impossible to come, we should be glad to have you send a substitute. We believe we are doing a great work in furthering the cause of music in the public schools of America and you can help the cause by taking cognizance of the crowning event of the three weeks' session of this institute.

Jeannette Cox, Chicago representative; J. Allen Whyte, another representative, and the writer being engaged elsewhere, could not attend the concert, but a substitute was sent, who told us that Mr. Miessner was absolutely right in promising the substitute a treat, as he enjoyed the concert immensely. The association which Mr. Miessner has reference to is the summer school of the American Institute of Normal Methods, and the program took place at Northwestern University, under the auspices of Silver, Burdett & Co., of Chicago, a publicity concern, which is largely responsible for the low rate of tuition given music supervisors who attend the session. Neither the Northwestern

University nor Silver, Burdett & Co. advertise in the MUSICAL COURIER.

COMMUNITY OPERATIC CONCERT FESTIVAL.

This office acknowledges with thanks a letter from President Leon J. Grossman, of the Ramah Lodge, No. 33, I. O. B. B., in which among other things he stated:

"Our innovation in projecting these concerts for so worthy a cause is vibrant with life and hope for future undertakings of that kind. Our illuminating effects will be improved at the concert Wednesday evening, at which Charles Marshall and Jessie Christian will be featured. The platform and sounding board, on which are seated Eric De Lamarter, and his 100 piece symphony orchestra, recruited from the Chicago Symphony Orchestra and the Chicago Grand Opera Orchestra, is a work of unique construction. Its acoustic qualities for the concerts hereafter have been improved upon and the sounding board and platform will be moved from the pitcher's box, where it was on the opening night, to the home plate.

"I am enclosing herewith better tickets than those heretofore sent you and regret very much the poor seats we sent you for the opening concert. We were under the misapprehension that these were our best tickets and trust that these seats will be an improvement for the next concert; we will likewise try to improve on these accommodations if you will be kind enough to notify the writer in the event these tickets are not quite adequate." [As we did not get any tickets for the opening concert, these various apologies were unnecessary.]

Mr. Grossman states, further, that "we trust you will be at all the concerts and give us whatever encouragement our audacious courage and pioneering in this field of art entitles us to.

"With many thanks for your kind co-operation, may I acknowledge that it is an awful struggle to accomplish the success of these concerts from a financial standpoint without much help. They are costing us \$50,000, after pruning down all of our expenses, and we have on hand something over \$10,000 after the first concert, which includes the price of season tickets from a large number of patrons. We wish to make this occasion an annual one and are, therefore, fortunate in having secured the consent of Judge Hugo Pam to head a committee, which will issue an appeal for patrons and guarantors, as we must have at least \$10,000 to \$15,000 from this source to make this season's offering that financial success which our artistic effort justifies."

Mr. Grossman then goes on and expresses his gratitude for the work of men and women who have helped him in his hazardous entertainment. The last paragraph of his letter reads as follows: "I am of the opinion that if you will give space in your valued publication, voicing my appeal to the music lovers of Chicago, regardless of their affiliations, you will help our cause, the popularizing of opera, very much. We want music lovers of Chicago to come forward, if only with \$50.00 to \$100.00 contributions

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This office of the MUSICAL COURIER wishes the Community Operatic Concert Festival all the success it deserves. Even though the cause for which those concerts are given is a worthy one, the benefit going to the war orphans, Social Service Bureau, free employment bureau and other B'nai B'rith Charities, its financial success is doubted, as the enterprise should have been underwritten before the first concert.

LOIS STEERS GUEST OF THE POTTERS.

On Wednesday, July 12, Howard Potter and wife entertained at their home Lois Steers, the distinguished impresaria of Portland, (Ore.) who passed through Chicago on her way to New York, where she is now securing artists to furnish her series in the northwest the coming season. Howard Potter, personal representative of Mary Garden, went, July 18, to Michael Reese Hospital, where Dr. Monah performed an operation for appendicitis.

CHICAGO MUSICAL COLLEGE CONCERTS.

Two more concerts are still to be given in the Chicago Musical College summer series of Saturday morning musicals before the season comes to an end. The program on Saturday in Ziegfeld Theater was given by advanced students in the summer master school. Those who were heard included artists who are studying with Prof. Leopold Auer, Percy Grainger, Herbert Witherspoon, Oscar Saenger, Percy Rector Stephens, Richard Hageman, Edward Collins, etc. The audiences that have been attending the weekly concert have been exceptionally large.

Bryce Talbot, artist student of the vocal department, and Eulalia Kober, artist student of Edward Collins, gave a recital in the recital hall, Steinway Hall, Friday evening. The following program was interpreted: piano—rhapsody, C major (Dohnanyi); vocal—"Tramping" (Wolf), "The Drummer" (Wolf), "I Love Thee" (Grieg), "Trade Winds" (Keel), "Mother Cary" (Keel); piano—"Lotus Land" (Scott), "Valse Elegante" (Collins); vocal—"When the Flame of Love" (Bizet); piano—"Waldestrauchen" (Liszt), "Polichinelle" (Rachmaninoff); vocal—"Two Folk Songs of Little Russia" (Zimbalist), "Nobody Knows the Trouble I've Seen" (Burleigh), "Rose Kissed Me Today" (Harley), "Consecration" (Manney).

MARIE ZENDT AND RUTH RAY IN RECITAL.

Substituting for Jacques Gordon, who was injured in an automobile accident, Ruth Ray furnished the joint recital with Marie Sidenius Zendt in the American Conservatory's summer series at Kimball Hall, Wednesday morning, July 19. Miss Ray has not been heard in these surroundings in some time, and after hearing her play again one really wonders why this young and very gifted American violinist is not heard more frequently. On each occasion she gives entire satisfaction by her playing, which is really remarkable, and by her interpretations, which are those of a great artist. So much has been written regarding her technique, which is on a par of excellence with her other musical qualities, that in stating that she has even improved on it will be ample proof of her impeccable virtuosity on her instrument. Her program consisted of the prelude and allegro by Pugnani-Kreisler, "Melodie" by Gluck-Kreisler, "La Chasse" by Cartier-Kreisler, Wieniawski's concerto, after which she gave as encore "Dvorak's" "Songs My Mother Taught Me." Those were the only contributions heard by this writer, but her last group included Hegar's E major waltz, Whitfield's "In an Irish Jaunting Car," Palmgren's "May Night" and Gardner's "From the Canoe-brake." Miss Ray belongs to that category of young American violinists who are a credit to the nation of their birth, and although nationality should not enter into a discussion of the work of an artist, preponderance should be given the Americans when superior or even equal to foreigners. Miss Ray made a big hit with her audience.

Marie Sidenius Zendt has been heard very often here, and in the last year or so has achieved big things in the realm of song that have placed her among the most popular singers in the Middle West and on the Coast. Mrs. Zendt is an indefatigable worker, and the fine results obtained which were again apparent at this recital, were not gained without much labor. Studying assiduously, bettering herself yearly, she has climbed slowly the ladder of success, and she deserves all credit, as she has persisted in perfecting her vocal equipment until today her voice is used most intelligently and her interpretations are such as to deserve highest comment. Her program was diversified and thus one could judge the versatility of this artist, whose soprano voice rang clear and true all through the course of the program. Mrs. Zendt was warmly applauded at the close of each number, and Chicago managers who are afraid to engage local talent could be relieved of their anxiety when

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F. WIGHT NEUMANN VACATIONING.

Mr. and Mrs. F. Wight Neumann have just returned from a visit with their daughter, Mrs. Austin Selz, at her summer home, "The Farm," Crystal Lake. They left last Thursday for California and will spend most of their time at Delmonte, returning the middle of September via Lake Louise and Banff.

The coming season will be one of the largest seasons Mr. Neumann has ever managed. He has taken twelve dates at the Auditorium Theater. He has leased the Studenbaker Theater and the Playhouse for every Sunday afternoon, commencing in October. Among his artists will be Frances Alda, Lois Adler, Harold Bauer, Pablo Casals, Edward Collins, Elena Gerhardt, Beniamino Gigli, Ossip Gabrilowitsch, Rudolph Ganz, Glenn Dillard Gunn, Frieda Hempel, Jascha Heifetz, Josef Hofmann, Raymond Havens, Irish Band of Toronto, Marie Jeritza, Kochanski, Fritz Kreisler, Leonora Kruse, Henriot Levy, Ralph Michaelis, Florence Macbeth, Kathryn Meisle, Marie Novello, Rosa Ponselle, Sergei Rachmaninoff, Fritz Renk, Titta Ruffo, Jacques Thibaud, Marie Zandt.

HANNA BUTLER PUPILS IN RECITAL.

Hanna Butler, voice teacher, presented her pupils in recital at Lyon & Healy Hall Sunday afternoon, July 13. The program was opened by the Misses Greathouse, who sang the duet "The Gypsies." Then came Charlotte McGrath, who gave a good account of herself in Gounod's "Ave Maria." Ruth Marshall, a coloratura soprano, did well in David's "Charmant Oiseau." Mabel Smith was heard in "The Prayer Perfect," by Stevenson. Cleo de Spain sang "Charm of Spring," by Clark, and "A Question," by Lynes, and won deserved applause. Frances Yearly's contribution was "Pastorale," by Veracini. Mrs. Makie interpreted Carpenter's "To One Unknown" very well. Ruth Williams' group consisted of Fourdrain's "Carnival," Hueter's "Pirate Dreams" and Charpentier's "Depuis le Jour," from "Louise." Otis Adams, a promising baritone, sang Massenet's "Vision Fugitive," from "Herodiade." Lois Watts was presented in Dell'Acqua's "Villanelle." Mary Louise Griffin, made much of Bachelet's "Chere Nuit." Harold Hammond, tenor, sang the aria from Bizet's "Carmen," "La Fleur que tu m'avais." Frances Hunter added materially to the pleasure of the afternoon in Hahn's "Si Mes Vers Avenient," Vidal's "Printemps" and La Forge's "To a Messenger." Margaret Cade and Ruth Heizer sang the duet from "Stabat Mater," by Rossini, especially well. Nannie Nyquist's offerings were Gretchaninoff's "Slumber Song" and Rossini's "Una Voce Poco fa." Ruth Heizer, who will soon make her debut on the concert platform as a professional singer, and who was heard last year under the same auspices, has done well since last heard, judging from the manner in which she sang Tchaikowsky's "Adieu Forets," from "Jeanne d'Arc," and "Lieti Signori," from Meyerbeer's "Huguenots." Miss Heizer, who comes from Cleveland, should be heard from soon, as she has all the requisites to make a fine concert and oratorio singer. Dorothy Greathouse sang the "Bell Song" from Delibes' "Lakme" most agreeably. Frieda Weber made a good impression in her selection; likewise Margaret Cade, who sang the "Shadow Dance" from Meyerbeer's "Dinorah." Miss Cade is another of the Butler pupils heard last year who has made big strides in her art. Her voice has taken on volume without losing any of its former sweetness, and the results obtained are a credit to both the intelligence of this gifted student and to the splendid training she has received from Mrs. Butler. Miss Cade and Miss Heizer concluded the program with the duet from Humperdinck's "Hansel and Gretel." A large and appreciative audience was on hand. The affair was much to the credit of Mrs. Butler.

COLUMBIA SCHOOL NOTES.

Another proof of how successfully the Columbia School of Music prepares its students to fill important positions is shown in the remarkable record of appointments that have already been made for June graduates.

One of the Normal Department graduates, Phyllis Kellogg, has been engaged for the piano department of St. Katherine's School, Davenport, Ia. June graduates from the Public School Music Department have accepted the following supervisor positions: Helen Boucher, at Sioux City, Ia.; Laura Boucher, at Anamosa, Col.; James L. Buckborough, at Sault Ste. Marie, Mich.; Helen Sievers, at Stockton, Kan.; Bessie Scheidler, at Watseka, Ill.; Dorothy Whitfield, at Hammond, Ind.; Irma Young, at Rapid City, S. D.; Gertrude Connole, at Davenport, Ia.; Martha Cruikshank, at Fostoria, Ohio; Carroll Houston, in Missouri; Emily Hickman, at Clarkesdale, Miss.; and Jessie Olin, at Elmhurst, Ill. All of these positions were negotiated by the Bureau of Appointments of Columbia School.

AMERICAN CONSERVATORY NOTES.

William S. Brady, the vocal teacher, completed his four weeks' master session at the American Conservatory on July 22, and immediately left for New York City, where he will sail for Europe in a few days' time. Mr. Brady's master class proved a splendid success in every respect. The many artist students and teachers of voice who flocked to Chicago to receive his instruction came from the Pacific

(Continued on page 49)

REVIEWS AND NEW MUSIC

(Carl Fischer, New York)

"SONG OF SPRING," for Two Solo Violins, with Piano (Organ at Pleasure)

Max Bruch, deceased composer of the best known violin concerto, of "Kol Nidrei" (cello piece), the "Scottish Fantasia," and numerous choral works, cantatas, etc., lost none of his melodic invention when he composed this, said to be his very last composition, dedicated to Mr. and Mrs. Arthur M. Abel, the Berlin representative for so many years of the MUSICAL COURIER. It is verily the song of one about to enter into the Springtime of eternal rest, serious, with sustained invention, beauty of theme, and harmony of refined taste. There is never any doubt as to Bruch's intentions, as to his melody and his meaning. He had no use for Stravinsky et al., for his music is based on spontaneity, naturalness, and at all times on melodiousness. Well within the musical worth of the G minor violin concerto is this "Spring Song," yet not difficult. The employment of "imitation," canonic sequence, is frequent; there is a fine big climax, great contrast of melody and movement, and every opportunity for the two violins to be heard at their best, for the lamented Bruch knew the stringed instruments and how to draw from them their best tones. Organ may be used instead of piano, or both piano and organ, so making it a very useful work for use in church. Bowing and fingering are marked in detail, and it is beautifully printed throughout.

F. W. R.

(G. Schirmer, Inc., New York)

"KRAZY KAT," a "Jazz" Pantomime

Some mention of this work by George Herriman and John Alden Carpenter was made upon the occasion of its first presentation, January 20, 1922, at the Town Hall, New York, where it was given under the direction of George Barrere. As a pantomime it seemed to the writer highly unsatisfactory. The humor of Mr. Herriman's drawings somehow got lost in the staging. Perhaps it is that one cannot make a satisfactory cat and mouse on the stage, or that the costumers in this case did not succeed in their undertaking.

However that may be, Mr. Carpenter is evidently not responsible for it. The printed score, now issued by Schirmer, shows how well the composer has carried out his unique idea, freed from the material difficulties of the theater. It is a splendid piece of music printing. On the outside—on the flaming, orange colored cover—is a drawing, by Herriman, of Krazy Kat, playing an amazing banjo, with Ignatz Mouse sitting by with his brick, and Officer Pup, with languid air, taking it all in. Interspersed throughout the musical setting are numerous full page drawings illustrating the various scenes of the pantomime. Under each of these is a musical motive from Mr. Carpenter's score, with a quaint time indications: "Jazzando," "Without Expression," "Suddenly," "Pizzi-Kat-To," "Kurioso," score, with quaint time indications: "Jazzando," "Without refinement," "With a Smile."

It is difficult to comment upon this composition. It is evidently not art—probably not intended to be. It must be considered to be in the nature of a joke, and estimated from this point of view entirely, is it a good joke or not?

Well, the writer does not find it so. It is not really very humorous. Not nearly as humorous as the Beckmesser passages in the "Meistersinger," or the Mime passages in "Siegfried." Not even as humorous as the music of Eric Satie.

Mr. Carpenter calls it a "Jazz Pantomime," and writes at one place a frank and undisguised American fox-trot. Is

it good "jazz," good fox-trot? Neither the one nor the other. The composer has ventured on dangerous ground. He has challenged comparison with the inspired makers of music of this sort who aspire to nothing else and would be capable of nothing else. They are not in the Carpenter class. But, on the other hand, Mr. Carpenter is not in their class. He cannot compete with them on their own ground—and why should he wish to?

An answer to that may, perhaps, best be given by quoting from a great British poet: "Among the dullest and gravest of us, and even some of the most high-minded, there is often a latent longing for this kind of happy idiotic fooling, and a grateful fondness for those who can supply it without effort and who delight in doing so." That is a thing that all of us know; it is the thing that has made such artists as Herriman, and Mr. Carpenter's appreciation of the Krazy Kat is the best sort of evidence of his true Americanism of spirit.

May it now be devoutly hoped that he will discover the other side of the American character? We are all like our beloved Teddy in liking a joke, in not being afraid of slang, in finding America and everything in it "bully!" But this same Teddy, with all his wonderfully boyish joy in life and the living, had, what every great American has, his deeply serious, noble and idealistic side.

Up to the present time Mr. Carpenter has shown us almost none of this. His work has possessed the esthetic quality of the French, his work has been remarkably "clever"—too "clever." And it is to be hoped that, now that he has relieved his feelings with this burlesque, he will "grow up" and give us something big.

Meantime, let us be thankful for the Kat and remember the words of the inspired Kalverley:

They fought—by good St. Catherine, 'twas a fearful sight to see:
The coal-black crest, the glowing orbs, of one gigantic HE.
Like how by some tall bowman bent at Hastings or Poitiers,
His huge back curved till none observed a vestige of his ears.

He stood, an ebon crescent, flouting that crescent moon;
Then raised he the pibroch of his race, the Song Without a Tune:
Gleamed his white teeth, his mammoth tail waved darkly to and fro,
As with one complex yell he burst, all claws, upon the foe.

And the vanquished:

For me they fill the milk bowl up and cull the choice sardine;
But, ah! I nevermore shall be cat I once have been;
The memories of that fatal night they haunt me even now;
In dreams I see that rampant He and tremble at that Miaw.

F. P.

(Edwin Hall, Huntsville, Ala.)

"LAY ME LOW"

This song, by E. Amend, is a sixteen bar phrase repeated over and over again through five verses, set to a poem expressive of pessimism, discouragement and fatigue, taken from Littell's "Living Age." The melody is in the nature of a hymn tune, very simple indeed, with an accompaniment suitable for organ or piano. It might very well be sung in chorus, and would be more in place in church or prayer meeting than in the parlor. The author of it is Prof. E. A. Amende, eighty-four year old, of Montgomery, Ala., and a correspondent who sends it to us writes: "He

(Continued on page 48)

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Jeanette Curry Fuller, 50 Erlon Crescent, Rochester, N. Y.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Mathews Garrett, San Marcos Academy, San Marcos, Texas; San Diego, Calif., June 10.
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Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
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Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City; Seattle, Wash., August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas.
Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class open.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Toms, 469 Grand View Street, Los Angeles, Cal., July 22, 1922.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
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OPINIONS OF THE PRESS

Brard Charms Orleans, France

Magdeleine Brard's tour of twenty concerts in France this spring proved so successful artistically and financially that her French manager has asked her for double the number of concerts next season, or forty in all. She has, therefore, asked her manager in this country, Vera Bull Hull, to try to arrange all of her concerts before March 1, instead of March 15 as originally planned, so as to allow time for this French tour. Mlle. Brard has recently been playing in Italy and receiving much recognition and praise for her art.

Le Progres du Loiret of Orleans, France, on February 16, reviewed her recital there as follows:

Great publicity and dithyrambic eulogies have this disadvantage, that they prepare the public to hear marvels, and generally result in disillusionment. It was perhaps this thought that came to the minds of many music lovers last evening as they scanned their programs, where Magdeleine Brard was called an "artist genius" and "the possessor of the greatest technique of the century, and perhaps of all time since Hofmann."

However, five minutes of listening sufficed that the hall, enthused, electrified and gripped by the masterful fire of a playing which has no equal, gave the artist an ovation without end. Magdeleine Brard is worthy of it, and in addition, of the eulogies which preceded her and the plaudits which continents have lavished upon her.

Here is not a prodigious musician—Here is Music itself, with all its cadences, all its message, all its tempests and its charms. It is the soul of Schumann and of Chopin which seems to awake under the fingers of Magdeleine Brard, under their extraordinarily elastic and flowing playfulness, and above all under that left hand with its amazing virtuosity.

Her program was composed of the "Variations Symphoniques" of Schumann, of three etudes, a nocturne, two preludes and a ballade of Chopin, the second impromptu and the first nocturne of Faure, the Leggerenza and the thirteenth rhapsody of Liszt. Recalled six or seven times, this marvelous artist added the "Ballet d'Alceste" of Saint-Saens.

The people of Orleans owe her one of the most profound stirrings of artistic emotion which they have ever experienced; they will not forget it.

London Critics Laud Amy Neill

Amy Neill, the young American violinist, was exceedingly well received at her London recitals, proof of which is given in the appended extracts culled from press notices which she received at the time:

No one who was present at the Aeolian Hall last Thursday afternoon when a young American, Amy Neill, gave a violin recital, can have listened for many minutes without becoming aware that she is a player of exceptional and really notable ability. As regards execution, she is quite brilliant, and at the same time—which is extraordinary in so youthful an artist—marvelously steady. Tartin's "Devil's Trill" sonata and Paganini's concerto in D major are both of them considerable tests of technique, and Miss Neill played them beautifully, showing in the harmonics, especially, perfect command of the finger-board. In a group of short pieces she again revealed a full, warm tone, poetic expression, and an intelligent understanding of the art of phrasing. In addition to her other good qualities, this young artist has a poise that is very appealing, and which makes everything she plays interesting.—"The Lady," May 4.

Miss Neill again carried complete conviction by means of her obviously great gifts.—Morning Post, May 12.

Amy Neill's violin recital at the Aeolian Hall last week left no doubt as to her exceptional gifts, both as virtuoso and musician, and incidentally provided a striking exposition on the value of rhythm. Her playing consistently displayed a remarkable combination of technical finish and acute mental perception of the music, unmarred by the sentimental irrelevancies. Her tone, though always of excellent quality, did not sacrifice expressive variety for mere intrinsic purity, and her G string tone was of peculiar richness without being either coarse or sticky. But her fine sense of rhythm, above all, gave vitality to her interpretations.—Times, May 16.

Julia Claussen Scores in Wagnerian Opera

When appearing at the Academy of Music in Philadelphia on March 14, as Brunnhilde in "Die Walkure" and as Kundry in "Parsifal" with the Metropolitan Opera Company, Julia Claussen won huge success, as the following press clippings will attest:

Julia Claussen, as Brunnhilde, was superb. Her first dramatic singing of the Valkyrie almost stamped the audience into applause. Claussen has one of the really great voices of the day and a gift for the portrayal of roles second to no singer on the stage. Her enormous vitality and buoyancy always create response in the audience, even her most limited utterance last night being thrilling in significance.—Philadelphia Record, March 15, 1922.

Julia Claussen, who made such a success with her Ortrud earlier in the season, was not less successful as Brunnhilde, and she made of Wotan's loving but disobedient daughter a vocally opulent and tragically vital figure. The score makes excessive demands upon the singing powers of the artist sustaining the part of Brunnhilde, but to these Mme. Claussen was easily equal and there was no sense of effort in her delivery of the Valkyrie's cry.—Philadelphia Inquirer, March 15, 1922.

Brunnhilde was convincingly impersonated by Julia Claussen. When she appeared on her crag with her heaven storming cry and glittering spear, there was an outburst of applause.—Philadelphia Public Ledger, March 15, 1922.

Mme. Claussen's dramatic interpretation of Kundry, a superb vocal effort, was the most moving part of the performance.—Philadelphia Record, April 12, 1922.

Mme. Julia Claussen was the Kundry. Her rich, full, sensuous voice was admirably adapted to the part; there was great dramatic color in all she said. Mme. Claussen did not fail to thrill her audience.—Philadelphia Inquirer, April 12, 1922.

Julia Claussen in the temptation of Parsifal made the scene in Klingor's magic garden noteworthy for the fire of her lyric speech and the dramatic fervency of her gesture and posture to match it.—Philadelphia Morning Public Ledger, April 12, 1922.

Mme. Claussen was an enticing Kundry.—Philadelphia Evening Public Ledger, April 12, 1922.

Spalding Receives Great Recognition Abroad

Recently American art and music seem to have been able to gain a foothold in the leading musical centers of Europe. Among those to receive recognition is Albert Spalding, the noted American violinist, who has just completed a tour of over one hundred concerts in England, France, Italy, Holland, Belgium, Denmark, Sweden, Spain and Egypt.

The Paris Edition of the New York Herald, commenting on the rapid growth of interest in American music, says:

The present season in Paris has undoubtedly opened a new era in the history of music. It marks the real beginning of the participation of America in the musical life of Continental Europe on a basis somewhat resembling equality. Never before have so many American artists been heard in France, Italy and Belgium; never before have so many American compositions been given place on the programs of European concerts.

Two events stand forth from among the rest as establishing precedents and as underlining European acceptance of the new importance of the United States in matters artistic. One was the presentation of Blair Fairchild's ballet-pantomime at the Opera-Comique in December, the first of an American composition in a State subsidized theater. The second was the appearance of Albert Spalding, the American violinist, as soloist with the orchestra of the Societe des Concerts in the hall of the Old Conservatory yesterday afternoon.

Never before has an American musician enjoyed the privilege of appearing in one of the regular concerts of this most famous of French orchestras. The honor for Mr. Spalding was as great as it was deserved. His triumph more than justified the precedent in the minds of his French audience, and doubtless it will do much to smooth the path for those other Americans who are destined to repeat his performance in the years to come.

Mr. Spalding played Lalo's "Spanish Symphony." Progressively convincing, his interpretation had all the beauty and the consummate artistry of a sonnet of which the full perfection is realized only with the last syllable of the final line. Throughout he played with that astonishing effortless which is his outstanding characteristic. Every movement of his bow had the dignity and the delicacy of a courtesy of the Grand Siecle. One follows with the eye scarcely less than with the ear.

Using his famous Guarnerius del Jesu, his tone was of faultless clarity and of the greatest richness. The Spanish Symphony affords only once in the third movement an opportunity for the display of those superb lower notes, which are so large a part in the glory of both the artist and his instrument, but its compensations are innumerable. One could scarcely desire a better vehicle for the expression of a musical personality delicate, but firm—in a word, aristocratic—such as that of Mr. Spalding. He availed himself thereof to the full and left his admirers virtually nothing to desire. Such perfection of phrasing, such subtlety of nuance, are things which one can never take for granted, and yesterday they impressed those who are well acquainted with the American violinist scarcely less than others who heard him for the first time and expressed their feelings in an ovation in which the orchestra and its conductor joined.

Irving Scherke, in the Paris Edition of the Chicago Tribune, expressed a like opinion in reviewing the same performance by saying:

Albert Spalding's appearance with the Societe des Concerts at the Ancien Conservatoire, Sunday afternoon, added not only more personal glory to this splendid American violinist, but also contributed new honor to the ever-improving name of artistry and genius.

Mr. Spalding played Lalo's so-called "Spanish Symphony" and played it as I have never heard it played before. It would be difficult to say anything of Mr. Spalding's playing that has not already been said. He has solved the problems of violin tone; his technique is such that he meets all mechanical difficulties with ease, absolute surety and precision; he senses an inner meaning in his music and brings it out; and in everything he plays there is a solidity, a something firm to tie to that is found all too seldom among other violinists. . . . Mr. Spalding's performance was received with tremendous applause and shouts of acclaim, and he was recalled again and again to make acknowledgment thereof.

Floyd Gibbons, the noted war correspondent, who happened to be in Rome to interview the King, on the occasion of Mr. Spalding's appearance there at the Augusteo, a huge concert hall seating over forty-five hundred and built over the tomb of Augustus Caesar, from which it derived its name, attended the concert and cabled the Chicago Tribune: "Albert Spalding, the American violinist, received a great ovation during his concert last night at historic Augusteo Hall. Remembering his triumphs last year, a large public rushed the booking office many days in advance, all seats being sold out. Mr. Spalding received the greatest ovation ever accorded an American artist in Italy."

The London Daily Telegraph, in commenting on some of Mr. Spalding's own compositions at one of his recent recitals in London, says:

He played at the end of his program two interesting compositions of his own—an adagio on two negro themes, and "Dirchings" (theme and variations). Here again that same spirit of direct expression was evident throughout. The music was refreshing, because you felt all the time that the composer knew exactly where the end of the journey was, and the shortest way to get there. As

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a new development of the Air and Variations form, "Etchings" holds great interest; the composer adopts the method of reducing the actual "letter" of the theme to a minimum, and concentrating on its spiritual significance.

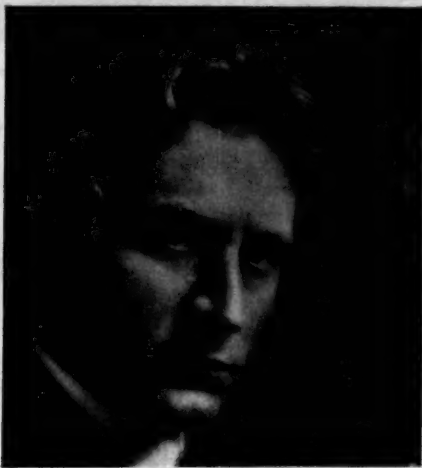
Frida Stjerna at Charity Concert

Frida Stjerna, Swedish-American soprano, was the outstanding artist at the concert for the benefit of the Crippled Children's Hospital Fund, given on the lawn of Santa Rosa Hospital, San Antonio, Tex., May 26. Miss Stjerna was in excellent voice, and strengthened by the spirit of benevolence which prevailed, gave of her best. Regarding the affair, the San Antonio (Tex.) Evening News of May 27, commented as follows:

Frida Stjerna, Swedish-American soprano, sang "The Norwegian Echo Song," by Thrane. Her presentation of this number was most delightful and her beautiful voice was clear and bell-like and carrying in every tone, despite the fact of the open-air stage. This difficult number was sung with such artistic effect that the tedious technic of it was lost in a fineness most pleasing to even those who did not realize the real musicianship of it. For an encore "Annie Laurie" was sung.

Grainger's Tour of Norway Begins September 8

Percy Grainger, eminent pianist-composer, has been booked for an extensive tour of Norway beginning September 8. He will appear in the following cities during September and October: September 8, Kristiana; 10, Horten; 11, Moss; 12, Sarpsborg; 13 and 14, Fredrikstad; 15, Tonsberg; 16, Sandefjord; 17, Larvik; 18,



PERCY GRAINGER,
pianist-composer.

Porsgrund; 19, Skien; 20, Kragero; 21, Arendal; 22, Kristiansund S.; 24, Flekkefjord; 25, Stavanger; 26, Hangesund; 28, Bergen. October 1, Bergen; 3, Aalesund; 4, Molde; 5, Kristiansund N.; 6, Trondhjem; 8, Trondhjem; 9, Lillehammer; 10, Hamar; 11, Elverum; 12, Gjøvik; and 13, Drammen and Kristiana.

Erna Cavelle at Dixville Notch

Erna Cavelle, American soprano, who is spending the summer in Dixville Notch, N. H., appeared as soloist at the Sunday concert given at "The Balsams," where she created a fine impression by her artistic singing. On July 9 she sang two groups of songs, comprising "Pirate Dreams," Hueter; "An Open Secret," Woodman; "Calm as the Night," Bohm, and "I'm a Longin' fo' You," Hathaway. The latter was given with cello obligato. On July 16 Miss Cavelle again charmed her audience, singing "Just You," Burleigh; "Song of the Open," La Forge; "Inter Nos," MacFadyen, and "From the Land of the Sky-Blue Water," Cadman, which latter number was presented with accompaniment by the Ampico.

Although having so far appeared only at two concerts in Dixville Notch, Miss Cavelle has already reached a high degree of popularity at this popular resort.

Estelle A. Sparks' Pupils Show Progress

Among the many pupils of Estelle Ashton Sparks who are fast forging to the front, mention must be made of Julia O'Leary, contralto soloist of St. Francis Church, Brooklyn. Miss O'Leary has a rich, round and full voice of unusual resonance and cello-like timbre, as well as wide range. Her progress during the past season, under the guidance of Miss Sparks, was most marked, despite her taxing duties in the English department of Manual Training High School. Aroldo Allani, another pupil, and the possessor of a beautiful tenor voice, is studying with his teacher at Lake Hopatcong, N. J. Miss Sparks, who predicts a brilliant career for this young tenor, is watching his work with the keenest interest.

EASTMAN SCHOOL OF MUSIC AWARDS FIRST DIPLOMAS

Third Annual Recital by Pupils of David Hochstein
Memorial Music School—The Eastman Theater Organ
Being Installed—Other Local News

Rochester, N. Y., July 3.—Although the Eastman School of Music has been open only one school year, it awarded diplomas to two graduates last month. The two winners were Roslyn Weisberg, pianist, and Marian Eccleston, violinist, both of whom have completed musical studies equivalent to the course prescribed for a degree by the University of Rochester, of which the Eastman School is a part.

Miss Weisberg came to Rochester from Syracuse with her teacher, Raymond Wilson, when he was added to the Eastman School faculty last year. She gave a graduation recital on June 14 in Kilbourn Hall, revealing a remarkable technical skill and interpretative power in a formidable program.

Miss Eccleston is a Rochester girl and a pupil of Arthur Hartmann.

THIRD ANNUAL RECITAL BY PUPILS OF DAVID HOCHSTEIN
MEMORIAL MUSIC SCHOOL.

The third annual recital by pupils of the David Hochstein Memorial Music School, at which free instruction is given, brought out an interested audience on June 10. With virtually raw material the teachers of this school have developed an artistic understanding and ambition in the youngsters that they believe will be of great value to the musical future of Rochester. Particularly interesting was a demonstration of class work under the direction of Lotta Hyatt, in which the children showed their proficiency in note reading, transcribing, transposing and ear training. There were solo numbers, and at the end the school orchestra, directed by Samuel Belov, played. On the following Saturday the recital was repeated in Kilbourn Hall. Most of the members of the faculty are from the Eastman School and contribute their services free. Harold Gleason is director of the school.

CANTOR HERSHMAN'S RECITAL.

Cantor Mordecai Hershman, tenor, gave a recital in Convention Hall, June 28, for the benefit of the Rochester Hebrew School. He appeared a few months ago before a local Jewish congregation and made so profound an impression that arrangements were made to bring him before a larger audience. His singing of traditional Jewish melodies in a voice of beauty and power moved his hearers to delighted applause. The assisting artist was Harry Rosenthal, Rochester violinist and member of the faculty of the Eastman School.

HARRY BARNHART AND HIS BAND.

Harry Barnhart and his New York City Central Park Band gave their first concert outside New York June 6 in Convention Hall, under the local direction of the Tuesday Musicales. Mr. Barnhart began his first operations in the development of community singing in Rochester nearly ten years ago. He proved his old power by persuading the audience to join in the singing of popular songs as they were played by the band. He told his audience that he had started his campaign for community singing on the stage of

Convention Hall and had a peculiar affection for Rochester in consequence. The solo artists of the evening were Lydia Civetti, soprano, and Vincent Bunono, cornetist. There was little conventional band music on the program, classical selections usually played by symphony orchestra predominating.

THE EASTMAN THEATER ORGAN.

The largest organ in any theater in the world is nearly ready for use in the new Eastman Theater, which is part of the Eastman School of Music. It has been under construction for more than a year in the factory of the Austin Organ Company at Hartford, Conn., and a staff of ten organ builders from the factory, under supervision of Ferd Rassmann, is in charge of setting up the organ in the theater. Plans and specifications were drawn by Harold Gleason, organ expert for the Eastman School, who visited the principal organ factories in this country and Europe to gain ideas for the Rochester instrument.

Three carloads of material have already arrived for the organ, the shipment including more than 10,000 wood and metal pipes, the smallest one-half inch in length and the largest thirty-two feet. One immense blower, run by a forty horse power motor, will supply air at various pressures for the major part of the organ and a smaller blower will serve the big tuba. The major organ will be installed in eight immense chambers on two levels above the stage. An echo organ with more than 1,000 pipes has a separate chamber and tone ducts above the dome of the main auditorium.

NOTES.

Three groups of pupils of Arthur Pye, violinist, gave recitals on different evenings recently, and three groups of pupils of Eduardo Barbieri were also heard. Recitals have also been given by pupils of the following: Arthur G. Young, Gladys Tylee, Gertrude Miller, Mildred Bond, Marie Dean, Jerome Diamond, Annie Parsons, Gertrude Keenan, Alice Kellogg, Kate Bennett Smyth, Electa F. Burleigh, Lorimer Eshleman, Frank Kistner, Stanley W. Pietrzak, Margaret Williamson, Benjamin Falkoff, Mrs. Oscar Bodler and Jane Wood.

Edith Thompson, piano pupil of Carrie Holyland, was heard in recital on June 7.

On June 12 Florence Graf, a promising young Rochester pianist, gave a recital in the Y. W. C. A. auditorium, assisted by Florence Weidel, soprano, and Mildred Schlegel, mezzo soprano.

H. W. S.

McConnells Arrive in London

Mrs. E. B. McConnell and her two daughters, Harriet and Marie, arrived in London about a month ago. Beginning July 10, the two girls were booked to fill engagements at the Coliseum.

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Musical Comedy and Motion Pictures

THE STRAND.

During the week of July 9 this theater gave a real old fashioned thriller in the William Fox feature, "The Fast Mail." There was a real hero, a villain, a heroine and the usual cast that forms a suitable background for these three famous figures. There is one thing that can be said in behalf of this feature, and that is it made no pretenses other than it was, a thriller, and the audience showed their appreciation for its sincerity by going in goodly numbers all week. The surrounding program consisted of selections from Victor Herbert's "Fortune Teller," rendered by Carl Edouarde, conductor, and his orchestra, with Edward Monray featured with a xylophone solo, as an opening number.

Jack Eaton is giving to the screen some delightful pictures in what he terms "sport reviews." There is perhaps nothing new which is attracting such favorable comment as these short pictures. Week before last we saw Culver College and this week showed a crowd of young boys playing old time sports in the country. The first soloist was a return engagement of Cora Tracy, contralto, who sang "Oh Promise Me." She really has a very fine organ and uses it most intelligently. The encore she was forced to give was "Mavourneen," which, perhaps, suited her voice better than the first number. Joseph Martel, baritone, with a special scenic effect, contributed the prologue to the feature. Mr. Martel's voice is an excellent quality of baritone which he uses with finish and musical appreciation. He never fails to make a good impression. This proved to be one of the best programs, both musically and as to films, that has been offered at this theater in some weeks.

THE STRAND.

In justice to the feature picture "A Fool There Was," offered at this theater last week by William Fox, it must be said that it is the best Fox film the writer ever saw with the exception of the big spectacular "Queen of Sheba." The cast was particularly good and consistent all the way through. There was an appreciation for the final curtain that is seldom experienced in the motion picture theaters. With infinite relief we were spared the pride of all directors, "The Happy Ending."

Selections from "The Mikado," with Carl Edouarde conducting the symphony orchestra, opened the program. Madeleine MacGuigan offered as her selection the "Faust Fantasia," Wieniawski; she lacked the technic and beauty of tone that was heard the week before in her solos, and reminded one of the "Carmen Fantasia" of not long ago. It is a pity that one who plays so well should stoop to such trivialities. Kitty McLaughlin, soprano, and Harold Brown, tenor, sang as a prelude the popular ballad, "The Sunshine of Your Smile." Joseph Plunkett, managing director, gave the number a fantastic setting, or rather created a fantastic effect for Miss McLaughlin. The comedy, "Krazy Kat and Felix," closed the program. The picture perhaps was the most interesting number on the entire program.

THE CAPITOL.

The musical program at The Capitol last week occupied fully an hour and a half, and what an excellent program it was in every respect! It was a "Popular Request" collection and what appeared, perhaps, were the best individual numbers offered during the season. The overture was the "Raymond," with David Mendoza, William Axt and Joseph Klein conducting. On Monday evening, the first performance, Mr. Mendoza created an excellent impression with this number.

Doria Niles repeated her "Anitra's Dance," Gambrielli her "Glow Worm," and Thalia Zanou and Oumansky their wonderful Georgia Camp Meetin', which almost brought down the house.

The only number on the program that had not been heard before was offered by eleven singers recruited from the Russian Grand Opera. They sing rather well but we have heard better. The first number was a Russian Peasant Song, "Vakuvalla," and a "Volga Song." Jack Eaton presented another sport review that was great. The program termed Mr. Fradkin's number as "Ten Minutes With Fradkin." On Monday evening he played "Caprice Viennois," "Souvenir," and as a third number, "Kiss Me Again." Especially noticeable is his beauty of tone on occasions, and certainly on Monday evening at the first performance Mr. Fradkin was not in good form. There was a Robert Bruce "Wilderness Tales" and a Tri-Art production, both interesting. The prelude was posed by Doris Niles in a special scene, while Yasha Bunchuk, first cellist of the Capitol, played "The Last Hope." Juan Reyes, pianist, gave the Liszt concerto in E flat; this number stopped the show. The feature picture was the Charlie Chaplin masterpiece, "Shoulder Arms," and Mr. Chaplin has never created for the screen a better portrayal. It is a perfect piece of burlesque, given a master touch. Mauro-Cottone closed the program with organ selections arranged from the various scores used.

THE RIVOLI.

Jack Holt, the star in "The Man Unconquerable," again gives the movie fan a most satisfactory picture. In the

writer's mind there is hardly an actor before the public today who is gaining such instant favor. Jack Holt has all the qualities, aside from being an excellent actor, that are so vital for the screen and of which there is a great lack among the so-called artists of the screen today. In "The Man Unconquerable" he is more than satisfactory; he really creates something that holds the attention and keeps the interest. Josiah Zuro arranged a prologue entitled "Oriental," in which were Marian Lax, soprano; Beatrice Wightwick, contralto; Maurice Costrow, baritone, assisted by the Rivoli Male Chorus. There did not seem to be an awful lot to this number and it was a bit monotonous with its repetitions. It was difficult to tell what the selection was; it sounded like some sort of a chant, and it could have been most anything. The same background sighed and mourned through this number, while Lillian Powell went through "Anitra's Dance," giving it a new interpretation which lacked beauty. The program opened with the "Martha" overture. The Rivoli Pictorial was particularly good, and the comedy, "Short Weight," with Brownie, was most interesting on account of the dog.

THE RIALTO.

This proved to be one of the coolest theaters we have found, and physical comfort helps to make one overlook many things. The Rialto is much more attractive than it has ever been. The new decorations and the riot of color in the summer coverings are a big asset.

On Friday evening, Director Riesenfeld conducted his musicians through "The Beautiful Galathea" overture (von Suppe) in a musicianly manner. This was followed by what the program called "Riesenfeld's Classic Jazz." It was great and received quite a bit of applause. But the big event was the singing of George Richardson, baritone. We have never heard him sing so well. "Three for Jack," by Squire, is a rollicking sailor song which caused the audience to insist on an encore, even after the feature had started.

Thomas Meighan in "If You Believe It, It's So" was brought over from the Rivoli, where it was shown for a week. This star has a following, but these last pictures of his are inclined to be a bit too preachy. However, it was interesting, and Theodore Roberts gave the right touch of comedy to lighten the whole thing. The new Wurlitzer was again featured and much to the amusement of everybody, demonstrated its versatility. As an instrument it is marvelous with its sounds and combinations, but will it ever be the organ for real musical renditions? Sigmund Krungold was at the console. This was one of the best all round programs offered here in a long time.

MAY JOHNSON.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

WHAT IS A GAVOTTE?

"As usual, when we are in doubt about anything in the musical line, we apply to the MUSICAL COURIER, who has answered several questions for our club already. Will you kindly inform us what is meant by a gavotte? Some one thinks it is a piece of music, someone else a dance. Which is it?"

A gavotte is both a dance and the name given to certain music written either for the dance or in the time and style of the dance music, and being perhaps one of the movements of a composition. The music is written in common time, and the gavotte should begin on the third beat of the bar, finishing on a half bar, which must "contain a minim and not two crotchets." There are exceptions to this rule, not all composers paying attention to the rule of beginning on the third crotchet. The gavotte is a French dance, its original peculiarity being that the dancers lifted their feet from the ground, and did not walk or shuffle as was formerly the custom.

THE FLAGEOLET.

"Is there an instrument called the flageolet that is used in orchestras, and if so is it called by that name?"

The flageolet is the modern form of the old flute, its simplest form being the tin whistle with six holes. In the whistle and the English flageolet, the scale is that of the flute. It is supposed to have been invented about 1581. The French instrument of this name is more complicated than the English, having a larger compass. The double flageolet was invented by Bainbridge in 1800, being two flageolets placed side by side, but of different size, having a common mouthpiece. Simple duets could be played on it, but it is no longer in use. The flageolet is not used in orchestras nor included in orchestral scores.

A FIDDLE OR A VIOLIN.

"What is the difference between a fiddle and a violin? Sometimes I hear one word used but often do not understand why the instrument is not called a violin, as it looks the same to me as those played by violinists."

"Fiddle" was the word used before "viol" came in, and is considered more idiomatic, according to the musical dictionaries, than violin.

"FIDELIO."

"Will you kindly inform me in what year 'Fidelio' was written and whether Beethoven wrote any other opera? If so what was it?"

"Fidelio" is Beethoven's one and only opera. He received the libretto, which is a translation from the French, during the winter of 1804 and composed the music the following summer. It was first produced in Vienna, November 20, 1805, during the French occupation. It was produced in Germany also and is said to have been the only opera of that period which deserves any special mention.

THE ELVES MEMORIAL FUND.

"I noted an inquiry in your Information Bureau recently in regard to the Gervase Elwes Memorial Fund which has never been in any way mentioned in our papers. I would say that the fund is now a substantial one and its funds are being used to help students, musical societies and any worthy musical cause that is suffering through lack of funds. The secretary can be addressed thus: Secretary Elwes Memorial Fund, St. Katherine Dock House, Tower Hill, London, W. I., England. I trust that there may be some response from this country. Several English song composers are giving portions of their royalties to the cause. Thomas Dunhill is giving the entire results of the sale of his famous cycle 'Winds Among the Reeds,' and others are giving the proceeds of the songs that Elwes sang. I hope this will be of some use to your correspondent. (Signed) Walter Heaton."

AMUSEMENTS

MARK STRAND Direction Jos. Plunkett, Broadway at 47th Street Week Beginning July 30.

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Special Film and Music Features
RIESENFELD CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA
Hugo Riesenfeld and Joseph Littau conducting

REVIEWS AND NEW MUSIC

(Continued from page 45)

played this over for me this morning and I could not keep the cry-water back while witnessing the dear, tired old hands made weaker by pianists' paralysis."

(The Boston Music Company, Boston)

"CHRISTMAS EVENING," "SICILIAN LOVE SONG"
and **"ARABESCA,"** from "Sicilian Suite" (for Organ)

Melchiorre Mauro-Cottone is the well known organist at the Capitol Theater, New York, composer of numerous organ works, of which these are perhaps his best. They show him as a modern, with melodious out-croppings usually attributed to his race, the Italians. "Christmas Evening" depicts local scenes at twilight, when peasants gather around the family hearth, and play Christmas carols on their bagpipes. Chimes from a neighboring church are heard, with the choir singing alleluia; also the flute of a passing shepherd mingles with the chimes. Pastoral music introduces the movement, with "vox humana" solo, sweetly pretty. Then follow the chimes, with choral music in the distance; reaching a climax, the shepherd's pipe is heard, mingled with the chimes, and repetition of the first pastorel music closes the scene, three chime-tones dying away. Most interesting music!

The love-song is that of a wagon-maker, with many echoes, wistful, longing music in spots, like Mascagni. Some unusual harmonies and combinations attract attention, all of them of musical significance.

"Arabesca" is a morning scene, when the pilgrim visits the famous Saracen castle of Cuba, about which clings a romantic Arabian love-legend. It is the most difficult of the three pieces, with modern chords, modulations, octave-pedal notes in spots, and fine contrasts. Suddenly a G flat changes to an F sharp, leading to a quiet sustained melody, growing excited, with canonic imitation, a big pedal cadenza on the full organ, and return to the first melody, this time in double-tones and later in chords, a short phrase being reiterated in the left hand portion, dying away.

They are dedicated to Justina Cabot Ward, Mana-Zucca and Enrico Bossi respectively, and are recommended to organists having at their disposal a modern organ, with accessories encompassing vox humana, chimes, at least the usual three manuals, and technic enough to do justice to the music. Italian organ composers and virtuosos are rare indeed, but when one is produced he is likely to out-shine those of other countries. Italy is the land of song all right, but of late the composers are becoming broader, turning to Bach and Beethoven, and naturally enough, to the "king of instruments," the organ, on which two hands and two feet can make more music (and noise) than on any other created instrument. When the present writer first felt the tremendous power of tone and saw the almost dizzying number of stops and combinations in the then largest organ in the world, at the St. Louis Exposition, (1904) he felt as if he had a veritable locomotive under his feet and fingers!

F. W. R.

Godowsky Protege to Open Conservatory in Houston

Houston, Tex., July 18.—A new music conservatory is to be opened here in September by Wilson Fraser, a protegee of Leopold Godowsky. It will be known as the Texas College of Music. All branches of music and dramatic art will be included in the curriculum, according to Mr. Fraser's announcement.

D. H.

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SUMMER DIRECTORY

(Continued from page 30)

Truette, Everett E. Greenville, Me.
Turpin, H. B. England

V

Valeri, Delia M. Europe
Vanderpool, Fred. Asbury Park, N. J.
Van der Veer, Nevada. Lake George, N. Y.
Van Emden, Harriet. Europe
Vigna, Tecla. Europe
Visanska, Daniel. Old Forge, N. Y.
Van Gordon, Cyrena. Chicago, Ill.
Von Doenhoff, Albert. Highmount, N. Y.
Von Klenner, Katharine Evans. Point Chautauque, N. Y.

W

Wagner, Charles L. Europe
Ware, Harriet. Plainfield, N. J.
Wasserman, Herman. Goshen, Mass.
Weidig, Adolph. Spooner, Wis.
Wellerson, Mildred. Europe
Wells, John Barnes. Roxbury, N. Y.
Whitney, Myron. Sandwich, Mass.
Willeke, Willem. South Blue Hill, Me.
Wilson, Arthur. Merrimack Park, N. Y.
Wilson, Edna. Stamford, N. Y.
Wiseman, Mildred C. San Antonio, Texas
Wiske, C. Mortimer. Bryant Pond, Me.
Wolf, Jacques. Hopewell Junction, N. Y.

Y

Yost, Gaylord. Fayette, Ohio
Yon, Pietro A. Settimo Vittone, Italy
Yon, S. Constantino. Settimo Vittone, Italy
Ysaye, Eugene. Europe

Z

Zendt, Marie Sidenius. Wilmette, Ill.

MUSICAL COURIER READERS

To the Musical Courier:

DEAR SIR—Last winter Mrs. Duff, vocal teacher in New York, published in the MUSICAL COURIER that Mary McCormick was a pupil of hers, while authentically she had just left temporarily her studies with me to make her debut with the Chicago Opera Company. Her introduction to Mary Garden was made through my personal friend, Signor Longone.

Now, under date of June 22, this "joke" is repeated because my pupil, Gaetano Viviani, baritone, by chance sailed for Italy on the same steamer with Gennaro Curci. Now Mr. Curci has published that he was taking with him to Italy his pupil, alluding to Gaetano Viviani.

I feel that it is due time to protect myself from the people who are looking for advertising and publicity "à bon marche."

Mary McCormick has just written me from Italy expressing her gratitude to me for the enthusiastic reception she received in artistic Milan, complimenting her beautiful method of singing. She also expresses her anxiety to resume her studies with me immediately upon her return to America.

To go over a score with a young artist, who has already reached the scope, does not give the coach the right to call himself his teacher, for if such were permissible I could claim that honor with many stars of the Chicago Opera Company, but I have more respect for the professional ethics than to call them pupils of mine. I acknowledge as pupils of mine only those who come to study with me with no cognition of the art of singing, and I claim just credit for those who go out as artists.

Thanking you for permission of this space.

Yours very truly,

(Signed) VITTORIO TREVISAN.

CHICAGO

(Continued from page 45)

Coast, Canada, Mexico, New York City, and also included many Chicago singers and teachers. All were most enthusiastic over the progress they had made this summer. They can readily understand why this studio has developed such artists as Carolina Lazzari, John Steel, Kathryn Meisle, Dorothy Jardon, Grace Wagner, and many others.

The new fall catalogue of the conservatory has just been issued. The fall term commences September 11.

George H. Gartlan, Director of Public School Music in the New York City schools, began his post-graduate course at the conservatory on Monday, July 17. Mr. Gartlan's fame as holding the most important position in his line of work in this country and as an educator and writer attracted to Chicago a large number of supervisors and advanced students in the subject of public school music who were most anxious to listen to his lectures.

CARL CRAVEN ACTIVE.

Carl Craven, voice teacher and tenor concert artist, has been engaged for the second year to direct the commercial groups, which will number 1,000 voices, for the opening day of the Pageant of Progress, July 29, between 2 and 3 p. m., in the new Congress Hall, with Hugh Porter, organist. The commercial groups include Marshall Field Choral Society; Carson, Pirie, Scott; Charles A. Stevens & Bros., ladies' chorus, Hibbard Spencer; Bartlett Co.; Bell Telephone male chorus and ladies' chorus; Swift and Armour glee clubs, and Butler Brothers' chorus.

RENE DEVRIES.

OBITUARY

Antonio Mauro

Antonio Mauro died in New City on July 2 at the age of seventy-three. He was considered one of the greatest of Sicilian musicians. He was born in Palermo in 1849, son of Melchiorre Mauro, who was also an organist and well known composer. His early musical training was acquired from his father, and at the age of eleven he was assistant organist of l'Olivella, in Palermo.

At about twenty-four years of age he went to Paris and attracted attention there as a pianist. While there he made the acquaintance of Lemmens, with whom he studied for some time. Later he traveled through Belgium and Switzerland, giving concerts both as an organist and pianist. He also made friends there with Stollts and Saint-Saëns. Upon S. Mauro's return home he began to give his entire efforts and attention to organ music and playing. He made every effort to create a department for organ music in the Royal Conservatory, but his plans failed.

After suffering many rebuffs in his efforts to establish modern organs in the churches, he finally founded a Schola Cantorum for organ and church music. In the meantime he was elected organist and director of the Pantheon in Palermo, also conductor of the Philharmonic Society. Later he became conductor of the Societa' del Quartetto and an active member of the Society of St. Cecilia. Still later he was elected professor of organ at the Institute for the Blind, and at the same time he was giving innumerable concerts and organ recitals.

In 1896 the Italian Government appointed him professor of organ at the Royal Conservatory of Music in Palermo. His son, Melchiorre Mauro-Cottone, came to New York some years ago and within a few years the father joined him in this country, having decided to retire from active work. Melchiorre Mauro-Cottone is organist at the Capitol Theater here.

Alice Miriam

Alice Miriam, one of the most promising of the younger members of the Metropolitan Opera Company, died late Saturday night last in the Flower Hospital, this city. Miss Miriam was operated on a week ago for appendicitis and was apparently recovering when septicemia set in and necessitated a second operation from which the singer did not rally. She died a few hours later.

Miss Miriam had sung two seasons with the Metropolitan and her soprano voice had attracted much favorable comment. Last season when Lucrezia Bori was indisposed, Miss Miriam received her first big opportunity to sing a principal role. She was given the title role in Rimsky-Korsakoff's "The Snow Maiden" and she handled the role, both vocally and histrionically, with surprising skill and success, obtaining without exception the entire approval of the New York critics. It is said that she had signed a three years' contract with the Metropolitan Opera Company at the conclusion of her last season's contract.

Miss Miriam hails from Glendale, Md., but studied music in Rome and Milan, where she also toured. Several years ago when she returned to her native country she was engaged to tour with the late Enrico Caruso through this country and Canada. The body was taken to her father's home in Maryland where the funeral services were held on Tuesday, July 25.

B. Frank Wood

B. Frank Wood, president and founder of the B. F. Wood Music Company, publishers of standard music, died Wednesday morning, July 19, at his home, 11 Waverly avenue, Newton, Mass., after an illness of nearly two years. He was born in Lewiston, Me., on March 27, 1849, and received his early education in the public schools there. Later he studied at the New England Conservatory of Music, and at the completion of his course he became a teacher of piano and organ in Lewiston, at the same time

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Amount received to date, subscription books and subscriptions listed July 6 and not credited \$586

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Fay West	1
Jonathan Scott	1
Harold Gleason	1
Dr. Wallace	1
Dr. and Mrs. Durand	2
Mrs. E. H. Jennings	1
Margaret B. Durand	1
Miss W. Curtis	1
Mrs. MacNorton	1
Arthur Hartmann	4
M. and Mme. Pierre Augieras	2
Mrs. R. E. Erwin	1
Mrs. Mumford	2
Dorothy Gillette	1
Mrs. H. C. Tucker	1
Miss E. C. Tucker	1
Miss Weed	1
Alice Whitton	1
G. B. Penny	5
Ernestine Klining	1
Oscar Garcesen	1
Adeline Fernin	1
B. J. Shaw	1
F. E. Benson	1
Oliver Strunk	1
Dr. Trotter	2
Edgar Rose	1
Guy F. Harrison	1
Conrad May	1
Ralph E. Johnson	1
Emma Bider	1
T. A. Breen	1
M. L. Straus	1
S. W. Strauss & Co.	25
E. L. Virden	1
Edward Hunsinger	1
H. Tighe	1
Rose Tihaka	1
Rose Hart	5
David Klein	3
Julia Klein	3
Ida Rose	6
	\$100

acting for many years as organist and choir director of the Congregational Church in Auburn and St. Joseph's Church in Lewiston.

He moved to Boston in 1893 and organized the music company which bears his name, and branch offices of which were opened later in New York and London. Until within recent years Mr. Wood was accustomed to make trips annually to Europe in the interests of his business, and while abroad he had represented American music publishers at the International Congress of Publishers in Europe. He was a member of the Boston Art Club, the Boston City Club, and was one of the charter members of the Boston Chamber of Commerce. He is survived by two sisters, Harriette W. Robinson, of Newton, and S. Addie Fowles, of Auburn, Me.

Peter Brueggemann

Peter Brueggemann, member of the Cincinnati Symphony Orchestra, died suddenly of heart trouble at his home, 2806 Eden avenue, Cincinnati, July 15, aged sixty-five years. He had been a member of the orchestra for the past nineteen years, playing the tuba. In the summer months he was with Weber's Band, and he was also connected with the Municipal Band of Cincinnati. Mr. Brueggemann is survived by a widow and six children.

OPPORTUNITIES

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WANTED—Address of Mrs. L. Van Delden, a pianist. Before her marriage she was known as Gisela S. Marcuse. Any information regarding her present whereabouts will be thankfully received. Address "L. S. L.," care of Musical Courier, 437 Fifth Avenue, New York, N. Y.

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ERNEST BRIGGS A PROGRESSIVE MANAGER

Interdependence His Watchword—Announcing Artists According to Country

Ernest Briggs, who opened managerial offices in New York last January, is working along lines which in politics would be styled progressive, and apparently is achieving results worth noting, and undertaking plans that will mature in the near future.

Mr. Briggs was formerly manager of the Briggs Bureau in Chicago, where he represented the Paulist Chorists, artists from the Chicago Opera Association, and other Chicago artists and organizations. At the time of the war he offered his services to the French American Association, of which Otto Kahn was the chairman and Richard Herndon chief executive. During this association he booked tours for the Paris Symphony, French Army Band, Italian Grenadiers' Band, and the St. Cecilia Orchestra of Rome, covering a period of several years and visiting all parts of the United States and Canada.

After the war Mr. Briggs was for a time associated with the American Grand Opera Association, and arranged part of a tour for the United States Marine Band.

He then became connected with the New York Philharmonic Society and did all of the booking and advance work of its tour to San Francisco and return in the spring of 1921.

His next venture was to introduce the Tony Sarg Marionettes to the public at large, and in this he has established a permanent feature, as the first season resulted in four months' solid bookings. Last season ran from September to May inclusive, and recently a school was opened



ERNEST BRIGGS,
concert manager, of New York.

at Tony Sarg's studio, which now occupies an entire building, for teaching the art of Marionette acting, so that next year there will be one company presenting "Rip Van Winkle" and the "Children's Hour" and "Don Quixote," the latter to be given in New York in December. These Marionettes have played under the auspices of the chief musical managers and universities all over the country, and already plans are being made for 1923-24, when "Treasure Island" and Tony Sarg's "Mother Goose," an entirely new production, will be given.

The chief attraction which will be given under the Briggs management next season will be Irene Castle, the American dancer, who will appear in a travelling fashion show under the auspices of merchants' and other civic associations from New York to San Francisco. She will have her own orchestra and artists who were engaged by her in Europe before her recent return to America. The season opens in Philadelphia at the Academy of Music, October 19, and includes all of the chief cities in this country.

Other attractions presented will be Pietro Yon, organist, and John Finnegan, tenor, in joint recital between now and the first of January; Elizabeth Gutman and the Samuels' Balalaika Orchestra in Russian National music during January and February, and during April, by arrangement with George Engles, a tour of the Barrere Little Symphony, with Arthur Shattuck, pianist; Roshanara, the East Indian dancer, and Elizabeth Gutman, soprano. Engagements will

be arranged for Martha Phillips, who made a success at the Metropolitan last season as a guest artist at the Sunday concerts, in Swedish programs. For 1923-24 it is the plan of Mr. Briggs to present a big Swedish feature.

One plan which is being worked out by Mr. Briggs is to present for 1923-24 a series of folk songs and national classics programs by representatives of various countries. This is being done in a thorough manner. Mr. Briggs said recently, in an interview:

"My chief business will be booking organizations and feature attractions from coast to coast, but my hobby is to present programs of folk songs and national classics by artists representative of all foreign countries. I have no



IRENE CASTLE.

an American, one of the foremost exponents of modern dancing.

patience with the bombastic talk and writings which have appeared lately regarding American 'independence' in music. This is out-and-out 'old fogeyism' in my opinion. Our watchword must be interdependence. Because we have Mary Garden we need not fail in our welcome to Jeritza; because we have Spalding it would be folly to say that we do not need Kreisler; and the phenomenal success of Irene Castle does not prevent Pavlova and other dancers from sharing our hospitality.

"I have presented this matter of interdependence in musical relations by letter to all ministers of foreign countries now in America, and many have granted audiences and have given much time to free discussion of reciprocal relations. This does not mean that they want only a place for their artists, but they are willing to arrange for tours for American artists, subsidized by their governments, a step ahead of anything we have contemplated. I have accepted an invitation to present this matter to the ruler and bureau of education of one of the European governments next spring, and can safely promise that before that time arrangements will have been concluded for tours by American artists in that country.

"The Minister of another country has made an offer for a series of concert appearances by Mary Garden, at any

time she may choose to consider the matter, with a guarantee suitable for an artist of her standing, with a symphony orchestra provided for her accompaniment. Others are considering an arrangement similar to the Cecil Rhodes scholarships, whereby they can have a certain number of American students each year, and in turn send a certain number to teachers and conservatories in this country.

"We need more business for our artists, and a wider knowledge of the world's best in music. We have some of the world's greatest artists, but not all of them, and we



ROSHANARA,

celebrated East Indian dancer.

will never have a monopoly in art. In my opinion we have in this decade enjoyed the distinction of affording opportunities for the world's two greatest musical artists, Mary Garden and Enrico Caruso. We also have, in my opinion, teachers as capable as any to be found in any country, all of which is no reason for isolation. We want the best and all of the best.

"I sincerely hope the MUSICAL COURIER will give this matter more than passing notice. In our voluminous correspondence with foreign countries we have failed to find a single center where the MUSICAL COURIER is unknown, and in fifty per cent. of our replies we have found reference to the MUSICAL COURIER in discussing the matter of interdependence."

Management Ernest Briggs is announcing artists according to country, as Roshanara, the distinguished East Indian dancer, and Dr. Gowind Hiwale, sent here from India to study American music with a view to introducing some of the native instrumental musical organizations later; Sweden is represented by Martha Phillips, who sang at the Metropolitan Sunday concerts, and the New York Swedish Society of Folk Dancers, who will make a short spring tour; John Finnegan, soloist of St. Patrick's Cathedral, represents Ireland, and so on. B. S.

Chorus of Mixed Voices Desired at Eastman School of Music

"One of the many projects I am desirous of seeing get under way at the Eastman School of Music is the foundation and establishment on a permanent basis of work of a chorus of mixed voices," said Alf Klingenberg in answer to an inquiry about any projects for next year which he was willing to discuss for publication. "I mean such a chorus as would have the numerical strength and the musical aptitude to perform properly great choral music of all kinds. And I regard such a chorus as one of the really important assets which the Eastman School may be a prime mover in giving to the University of Rochester.

"The universities that now have musical departments to which an increasing importance is attached are showing appreciation of what a fine chorus may mean. I have been particularly interested in noting what Harvard is doing with its glee clubs. The college glee club has always been of use; it has promoted the fellowship of college life, has been a means of keeping alive an active alumni interest, has furnished the public with genuine entertainment, and in other ways has served its purpose. But in all kindness I submit that it has not, either by intention or performance, been a factor in musical education. But now the Harvard Glee Club includes on its programs great choral music; the students are singing Palestrina, and singing this music and other music, of which I mention Palestrina's simply as an example of the sort programmed, so well that audiences are cordially appreciative of the performances.

"We know what great orchestras mean to cities. Philadelphia, for instance, counts its orchestra at the very top of its list of civic assets. Occasionally a city has reason to regard a chorus in this same way; Toronto certainly is proud of its Mendelssohn Choir and active in its interests. Bethlehem, Pa., is as much interested in the Bach Choir as is the institution of which this is a part. Rochester has heard the St. Olaf's Choir, as have the larger cities of the country, and nothing coming out of the Minnesota college has done so much to make that institution widely known as has this singing body.

"I believe that good choral singing is comparatively rare in this country when the wealth of material to make such singing possible is considered. And it seems to me that university schools of music have both the means and the duty of promoting good chorus singing. But to obtain the full resources in voices for such a chorus as will realize the requirements demanded for excellence in performance, the entire student body of the university should be available. No school of music today has a proportionate balance between the sexes in its student body; young women greatly outnumber young men in the lists of those devoting themselves exclusively to music study. This is probably the reason why some of the older music schools, not con-

nected with universities, have done so little to promote choral work.

"Here in Rochester we have excellent conditions for the formation of a good chorus, provided the project enlists the co-operation of all departments of the university. The institution is co-educational as a whole. The Eastman School of Music is its special training department for musical talent, and it may logically function for the entire student body in training a chorus into which should be incorporated the students possessed of good voices and of a desire to give earnest study to the business of singing good choral music. I wish to make it plain that I am thinking of something far different from the college music clubs, glee clubs and instrumental clubs, which we have now and shall, of course, continue to have. Such a chorus as I have in mind would mean hours of serious study for its members. Its rehearsals would have to be regarded as duties, not as casual appointments. Possibly through the interest of Dr. Rhees and his unflinching co-operation in all good music projects, an arrangement would be feasible under which some credit for time honestly given by university students to such music work as this should be accorded.

"I am less interested in developing a chorus because it affords an additional means to giving public performance than I am in seeing this adjunct included in our means of cultivating public appreciation of music. A well rounded, seasonal program of music ought to afford the public opportunities to hear good choral music properly performed. Choruses have been cordially welcomed here in performances in which music of high excellence has been sung. Our community means for broadening appreciation of music ought to include such a chorus as I have in mind and I hope to see steps toward establishing such a chorus taken in due time." B.

Deems Taylor Pays Tribute to Myra Hess

Myra Hess, the English pianist, made her first appearance in New York as an orchestral soloist, playing the Schumann concerto. In writing about the concert in the New York World, Deems Taylor had the following to say in regard to Miss Hess' part in the program: "This is the ideal concerto for a woman to play, with its suave and gracious counterpoint, its graceful melodic profile and the feminine beauty that underlies its noblest passages. Miss Hess gave it a rare performance, playing with a lovely, liquid tone that held its own with the orchestra without stridency, and with a brilliance that made it a thing of swirling gusts and drifts of sound and flashing color."

Leopold to Play at Columbia Music Festival

Ralph Leopold, American concert pianist, has been engaged as soloist for the Columbia University Music Festival. He will be heard on Monday, August 14.

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